

# MUSICAL AMERICA

Vol. XXXIX. No. 1. NEW YORK

EDITED BY

*John C. Freund*

OCTOBER 27, 1923

\$3.00 per Year  
15 Cents a Copy

## ROCHESTER HAILS GOOSSENS AS HE LEADS ORCHESTRA IN FIRST CONCERT

British Conductor's Brilliant Success with Philharmonic Heralds New Season, and Crowns Eastman Enterprise—Brahms Second Symphony Feature of Program—Joseph Press Soloist in Dvorak Concerts

ROCHESTER, N. Y., Oct. 20.—The Rochester Philharmonic Orchestra, under the baton of Eugene Goossens, noted British conductor and composer, gave its first concert of the season at the Eastman Theater on the evening of Oct. 17. Under the skilled and sensitive hand of the newcomer, the organization revealed itself as a coherent ensemble of able musicians.

Mr. Goossens will share the conductorship of the orchestra with Albert Coates and Vladimir Shavitch.

The orchestra made a good beginning at the end of last season under Arthur Alexander, and its closing concert was of high quality. But it is almost beyond belief that in two weeks, including only eight rehearsals, Mr. Goossens could have moulded the orchestra into such excellent shape, so that the audience really felt an individual character in the ensemble. The brass and wind sections were exceptionally good, and the strings, led by Vladimir Resnikoff, first violinist of the Kilbourn Quartet, showed great promise.

The program opened with the "Tannhäuser" Overture, which was given a brilliant performance. Mr. Goossens' conducting was graceful and authoritative, and after the overture the audience gave him a great ovation.

Four charming numbers which followed showed the verve and dramatic qualities inherent in the orchestra and delighted the audience highly. These were Debussy's Prelude to "The Afternoon of a Faun," "Rimsky-Korsakoff's "Dubinshka" and Grainger's "Londonderry Air" and "Shepherd's Hey." The last number had to be repeated. The second half of the program consisted of Brahms' Second Symphony, the serenity and nobility of which were admirably brought out.

Joseph Press, 'cellist of the Kilbourn Quartet, was soloist in Dvorak's Concerto for 'Cello with Orchestra. He displayed much virtuosity and was loudly applauded. The theater was well filled, and several notable musical personalities were included in the audience.

### Donor's Munificent Project Realized

The formation of the Rochester Philharmonic Orchestra last season was the latest step in the program of Mr. Eastman to provide good music for Rochester. His benefactions include the fine Eastman School of Music at the University of Rochester, which possesses a noteworthy modern equipment, and a faculty recruited among some of the most noted contemporary musicians. The building by the philanthropist of the Eastman Theater more than a year ago provided an ideal auditorium for the performance of fine music. Mr. Eastman has crowned his former munificent enterprises with the present engagement for the orchestra of noted orchestral

[Continued on page 3]



ISA KREMER

Photo by Apeda, N. Y. ENDOICAL

Whose Programs of Ballads Drawn from Many Countries Have Made Her a Favorite in the Concert Halls. Miss Kremer Opened Her Second Season in America with a Recital in New York. (See Page 31)

## Victor Maurel, Creator of "Iago" and "Falstaff," Passes Away in New York

VICTOR MAUREL, probably the greatest baritone of the last generation, died at his home in New York on the afternoon of Oct. 22, in his seventy-sixth year. A gradual weakening of the heart after several years' illness was the immediate cause of his death, but the primary reason for his ill-health had been a puzzle to his physicians for some time, though it was

believed to have originated from an attack of ptomaine poisoning from which Mr. Maurel suffered in 1921.

Victor Maurel was born in Marseilles, June 17, 1848. His father was a successful architect, and, destined for the same profession, he was sent to the Ecole des Arts et Métiers at Aix-en-Provence, where he made less mark at his studies

[Continued on page 39]

### In This Issue

- What Is the Future of Choral Singing in America? . . . . . 4, 18
- New Jersey Women's College to Have Fine Music Building. . . . . 9
- Bridgeport Music Club's Twenty-fifth Anniversary . . . . . 11, 13
- New York Events . . . . . 5, 28, 29, 31, 33, 38; Chicago . . . . . 24, 25

[Continued on page 24]

## MUSIC SEASON OF BRILLIANT PROMISE GETS EARLY START IN LEADING CITIES

Chicago Symphony Begins Its Thirty-third Year—Henri Verbruggen Takes Up Baton as Regular Conductor of Minneapolis Symphony—Los Angeles Philharmonic Opens with Attractive Program—New York's Week Crowded with Twenty-eight Concerts

WITH initial concerts, recitals, and other musical events taking place in several important cities in the course of the week, the American music season of 1923-24 has made a flying start and may be said to be in full swing at an earlier date than any preceding season. And, as MUSICAL AMERICA'S Fall Issue showed last week, this new music season promises to be busier and better, fuller in richness and variety, than any of its predecessor.

The Chicago Symphony, under the baton of Frederick Stock, began its thirty-third season with a brace of concerts that showed the orchestra to be in fine form and of high excellence, despite the presence of nine new players in its ranks.

In Baltimore the Wagnerian Opera Company, with Stransky's State Symphony, gave performances of three of Wagner's music dramas and Mozart's "Marriage of Figaro," and the Albaugh Bureau's concert series was opened by Josef Hofmann with a piano recital.

In St. Paul, Minn., the Minneapolis Symphony gave the first of a series of sixteen concerts, and Henri Verbruggen, making his first appearance as the orchestra's regular conductor, was acclaimed by the largest audience ever gathered there to hear its "home orchestra" conducted by its own leader.

The Los Angeles Philharmonic, Walter Henry Rothwell conducting, began the local music season with a brilliant program in which Strauss' "Till Eulenspiegel" had its first performance in that California city.

A new era in music for Rochester, N. Y. (as reported in another column on this page), was auspiciously started with the opening concert of the Rochester Philharmonic Orchestra, under the baton of Eugene Goossens, eminent English composer and conductor.

In New York City, in the course of the week, besides performances of opera, no less than twenty-eight concerts and recitals demanded critical attention, this number far outstripping that of the corresponding week of any previous season.

### Chicago Symphony Plays a New "Elegy" by Stock

CHICAGO, Oct. 20.—The Chicago Symphony, Frederick Stock conducting, opened its thirty-third season with a brace of concerts in Orchestra Hall, on Friday afternoon and Saturday evening of last week. Despite the presence of nine new members, the orchestra swung into the program in fine shape, a little unevenness in the attacks being the only fault that a supercritical auditor might

## 20 BEST AMERICAN FOLK-TUNES NAMED BY SONG LEADERS

Familiar Old Melodies Figure in Choice Indorsed by Springfield, Ill., Recreation Congress—Selected by Vote of Song Leaders, and Approved by Committee

SPRINGFIELD, ILL., Oct. 20.—MUSICAL AMERICA has opened a symposium for the choice of the best five modern songs; but the Tenth Recreation Congress, just held here, has come into the field with a list of twenty melodies which have been selected by the vote of community song leaders for use at their meetings. The Committee on People's Songs, of which Peter W. Dykema of the University of Wisconsin is chairman, recommended this list in a report to the congress. The choice was heartily endorsed by a resolution of the congress, and the list is now issued as follows:

"Old Folks at Home."  
 "My Old Kentucky Home."  
 "America."  
 "Old Black Joe."  
 "Dixie."  
 "Battle Hymn of the Republic."  
 "Carry Me Back to Old Virginny."  
 "There's a Long, Long Trail."  
 "America the Beautiful."  
 "The Star-Spangled Banner."  
 "Home, Sweet Home."  
 "Good Night, Ladies."  
 "Juanita."  
 "My Bonnie."  
 "Mother Machree."  
 "Till We Meet Again."  
 "Columbia, the Gem of the Ocean."  
 "When Good Fellows Get Together."  
 "Smiles."  
 "I've Been Working on the Railroad."

Professor Dykema stated that the committee had prepared a series of sketches of the history of these songs to be syndicated to local newspapers. Regarding the songs, he asked the audience, "How many of you can sing when the text is before you? And how many—a woefully small number, I fear!—can you sing from memory?"

The congress, in its resolution, affirmed its approval that having heard the report of the committee on its first year's work it approved of "the steps taken to discover, inspire and foster worthy songs which reflect the life and ideals of the American people," and heartily endorsed the list of twenty songs as the best of American origin used in community singing.

It was further recommended in this resolution that all social agencies should aid in the frequent singing of these songs until the people could sing them from memory, and should give wide publicity to the sketches of their history and significance. The congress requested the committee "to take steps toward creating in time a large national repertory by adding worthy, wholesome material, both old and new, to the list already selected for intensive attention and use."

### Former Cincinnati Singer Engaged for Metropolitan Opera

CINCINNATI, Oct. 20.—Louise Hunter, soprano, a former resident of this city, who has been engaged by the Metropolitan Opera for a term of four years, will make her debut this season and is scheduled to sing, among other rôles, that of *Manon*. Born Louise Todhunter, she has shortened her surname for stage purposes. Miss Hunter studied voice with B. W. Foley of the Cincinnati College of Music for a number of years and later went to New York for further study.

PHILIP WERTHNER.

### Siegfried Wagner May Conduct Works by His Father and Liszt in Baltimore

BALTIMORE, Oct. 20.—Frederick R. Huber, manager of the Baltimore Symphony, is planning to have Siegfried Wagner appear as guest conductor, giving a program styled "Three Generations," to include works of Liszt, the visitor's grandfather, Richard Wagner, his father, and Siegfried himself. This program is scheduled for Feb. 6 as one of the municipal concerts.

### American Education Week to Feature Music

WASHINGTON, Oct. 24.—The United States Bureau of Education has issued an announcement suggesting that music should form an important part of every public program during American Education Week, Nov. 18 to 24.

In the special programs for the week, prepared by the Bureau in conjunction with the National Education Association and the American Legion, music is given a definite place in the program arranged for Patriotism Day, Tuesday, Nov. 20, the topic being "Music's Influence Upon the Nation."

The Bureau advises that the subject of music as a national influence and force making for America's upbuilding be given special prominence, not only on the designated day but throughout the week.

A. T. MARKS.

### Puccini Sues Publishers for Jazzing "Butterfly"

A SUIT has been brought by Giacomo Puccini, operatic composer, against the firm of Ricordi, music publishers, for an alleged affront to his dignity and artistic personality, resulting from the publication of a fox trot containing an excerpt from "Madama Butterfly," according to an Associated Press dispatch from Milan. The firm is reported to have taken the position that, although the dance number had its origin in "Madama Butterfly," the work of publication was done by an American branch, for the actions of which the firm is not responsible. A number of popular "jazz" numbers in the United States have been based upon themes from well-known compositions, it is pointed out, and a recent popular success published by another firm was based on a theme from Puccini's "Tosca."

## Georgia State University Graduates Its First Class of Music Teachers



Officials of University of Georgia and Members of First Class to Be Presented with Certificates in Music. Top Row (Left to Right) Dean Charles M. Snelling; Chancellor D. C. Barrow; George Folsom Granberry, Director of Music Department; Dr. Jos. S. Stewart, Director of Summer School. Middle Row (Left to Right), Teresa Turner, Virginia Turnell, Mrs. F. A. Brinson, Martha Wall, Mary Cantrell, Mrs. M. J. Chauncey, Mrs. C. B. Anderson. Lower Row (Left to Right) Louise Hicks, Mary Carr Cole, Mrs. George Rowe

Athens, Ga., Oct. 24, 1923

RECOGNITION of music as a subject for State aid in schools and universities has won another adherent in the State of Georgia, which has brought to a successful close its first venture in support of the teaching of music. The presentation of certificates to ten students at the close of the last summer session of the University of Georgia marked the culmination of years of effort in this direction.

Georgia was the first State to give State aid to its public schools, the Uni-

versity of Georgia having been endowed by the Legislature in 1784. In 1922 professional training for music teachers was listed as one of the subjects to which State aid would be given, and the first summer course was given two years ago under the direction of George Folsom Granberry of New York.

A two years' program is required for the granting of a certificate. The music courses given last summer were attended by 2193 students. A six weeks' course is given in piano, voice, violin, organ, public school music, harmony, pedagogy, ensemble and choral singing.

### BOSTON BANS "SALOME"

Mayor Announces that Last Year's Prohibition Still Stands

BOSTON, Oct. 20.—The performance of Strauss' "Salome," projected by the Chicago Civic Opera Company during its coming engagement in Boston, will not be permitted, according to a statement by Mayor James M. Curley in a letter sent last week to the general representative of the Shubert theatrical management in this city. The performances are scheduled to be given in a local theater controlled by these interests, beginning Jan. 28.

Moral issues were raised by Mayor Curley in his letter, and the proposed performance is characterized by him as one which "would in no way contribute to the purification of the moral atmosphere of our people."

His letter states in part: "I beg to

direct your attention to the fact that about one year ago, upon the occasion of a similar announcement, objections were made by representatives of religious societies headed by his Eminence, William Cardinal O'Connell, representing the Catholic faith; the Right Rev. William Lawrence, representing the Episcopal, and the Rev. Raymond Calkins and others interested in the maintenance of decent moral standards. As a consequence of these protests being directed to the attention of the promoters of the performance of 'Salome,' the production in Boston was abandoned.

"I have no reason to believe that the eminent divines who protested one year ago have experienced a change of view with reference to the proposed presentation in Boston, and personally I have not. Under the circumstances I respectfully advise that Boston will be relieved of this performance."

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

## LOS ANGELES WILL HAVE OPERA SEASON IN SUMMER OF 1924

Big Movement for Lyric Drama on Pacific Coast Will Bring Simultaneous Series for San Francisco and Los Angeles—L. E. Behymer and Alexander Bevani to Organize Jointly Eight Indoor Performances by Leading Artists

By Bruno David Ussher

LOS ANGELES, Oct. 20.—Plans for a season of opera in Los Angeles next August or September are contained in joint announcements made recently by L. E. Behymer, impresario, and Alexander Bevani, operatic producer. The local season will be given at about the same time as that planned for San Francisco, and the artists, including well-known singers of the Metropolitan and Chicago Civic Opera Companies, will be booked jointly.

The plans contemplate the sale of \$40,000 worth of "opera scrip" through one of the local banks, thus underwriting about half the cost of the season by advance ticket sales.

The local performances are to be given indoors at a maximum admission of \$5. Eight works will be given, according to tentative plans, including the Puccini "trilogy," "Tabarro," "Suor Angelica" and "Gianni Schicchi"; "Bohème," "Tosca," "Manon Lescaut," "Andrea Chenier," "Navarraise" and "Pagliacci," "Samson et Dalila" and "Trovatore."

Leon Goldwasser, violinist; Maurice Amsterdam, cellist, and Marguerite d'Aleria, pianist, members of the recently formed California Trio, were heard in a successful ensemble debut program on Oct. 11.

Frances Goldwater, concert manager and lessee of the Fine Arts Theater, known before its recent renovation as Walker Auditorium, began her tenancy of the house with a joint recital by Leonidas Cornois, Greek baritone; Maurice Stoloff, violinist, and William Tyroler, pianist and accompanist, on Oct. 14.

Alice Sjoselius, Swedish-American soprano, now resident here, will make a concert tour of the Pacific Coast.

Alfred Mirovitch, Russian pianist, has concluded a well-attended master class here. He will repeat it next summer at the request of his pupils.

Members of the MacDowell Club of Allied Arts, of which Mrs. Graham F. Putnam, a pupil of MacDowell, is president, celebrated the opening of their new club rooms in the Norma Gould Dance Studio Building, on Oct. 12.

Estelle Heartt Dreyfus, contralto and teacher, has returned from Hawaii and has resumed her recital and studio work.

### Sokoloff Again to Lead London Symphony as Guest

The programs for the forthcoming season of the London Symphony, recently announced, include details of the guest engagement of Nikolai Sokoloff, conductor of the Cleveland Orchestra. The American leader's guest appearance is scheduled for Feb. 13 next at Queen's Hall, and the soloist at the concert will be Robert Radford, bass. This will be the fifth time Mr. Sokoloff leads the Londoners. Other conductors of the series are Albert Coates, Felix Weingartner, Serge Koussevitzky, Eugène Goossens and Wilhelm Furtwängler.

### Completes Twenty-fifth Year as Organist

CINCINNATI, Oct. 20.—J. Alfred Schehl completed on Oct. 1 twenty-five years of continuous services as organist and choirmaster. He was the recipient of good wishes from his many friends and pupils and was presented with a gift from his choir members.

PHILIP WERTHNER.

### Hempel Sails for America

Frieda Hempel, who has spent the summer in Europe, was scheduled to sail for America on the *Majestic* on Oct. 26 and will arrive on Nov. 1. Her first concert of the season will be in Lynn, Mass., on the afternoon of Nov. 4.

### Order Sunday Opera Performance Stopped in Hartford

HARTFORD, CONN., Oct. 20.—Action has been taken to prevent the performance here of "Carmen" on Sunday evening, Oct. 28, for the benefit of the Society of St. John Cagstigno. John T. Roberts, honorary President of the Hartford Philharmonic Society, who preferred the charges, holds that the production would be in violation of the law.

According to a law passed last year through the efforts of the Hartford Philharmonic and New Haven Symphony societies, Sunday afternoon concerts of standard and classical music are permitted. The defendants maintain that since the "Carmen" is to be a benefit performance they are within their rights in producing it on Sunday evening. Mr. Roberts and his society contend that the production is not "classical" but "light opera" and is strictly forbidden by the statute. Mayor Kinsella urged that the opera company be permitted to appear, saying that there could not possibly be more than the merest technical violation of the law, if any at all.

### Rochester Philharmonic Brilliantly Opens Year

[Continued from page 1]

conductors. With the creation of a new major American orchestra for Rochester, he may well feel his efforts richly rewarded.

Mr. Goossens, although only thirty years of age, is one of the most esteemed younger conductors of Great Britain, and has made interesting contributions to the music of the new English school. His father was a former conductor of the Carl Rosa Opera Company. He studied at the Bruges Conservatory, the Liverpool College of Music and the Royal College of Music, London, and with Rivarde, Wood and Stanford. He is an associate and medalist of the Royal College. He played first violin in the Queen's Hall Orchestra under Sir Henry Wood in 1911-14.

His career as conductor has included association with Sir Thomas Beecham, when he led performances of Stanford's "The Critic" and "Tristan und Isolde," "Otello" and "Boris Godounoff," with the opera company under Sir Thomas' direction in London and Manchester. He was subsequently deputy conductor of the Halle Orchestra in Manchester and the English provinces, under Beecham. He has been guest conductor of the London Symphony and has also made appearances as leader in Paris and Berlin.

A number of Mr. Goossens' works have been played in the United States, the Flonzaley Quartet and other organizations presenting his chamber music compositions. His "Phantasy" Sextet, for three violins, viola and two cellos, which had been commissioned by Mrs. F. S. Coolidge for the Berkshire Festival, was performed last month at Pittsfield, Mass.

### Matzenauer Opens New Series in San Jose

SAN JOSE, CAL., Oct. 20.—Margaret Matzenauer appeared in the auditorium of the State Teachers' College on Oct. 12 in the first number of the San Jose Musical Association's series. Dr. Charles M. Richards, president of the Association, gave an introductory address on the aims and purposes of the organization, which has been formed by local music-lovers to bring the best artists to San Jose. A capacity house greeted Mme. Matzenauer, who charmed her audience in operatic arias and song groups and, besides many repetitions, she was compelled to add many extras. George Vause proved himself a fine pianist and excellent accompanist. R. M. FISHER.

### Dayton Choir Seeks American Works

The Dayton Westminster Choir, John Finley Williamson, director, will begin work shortly on its second all-American program. Composers who will be represented are Peter Lutkin, Tertius Noble, Clarence Dickinson, Stanley Avery, Philip James and Nathaniel Dett. Mr. Williamson will be glad to hear from other American composers of a capella choral music.

## Last Hours of Mozart Portrayed by Artist



Mozart on His Death Bed Listens to the Playing of Excerpts from His Works: From a Painting by Charles E. Chambers in the Steinway Collection of Studies of Great Musicians

AMONG the paintings in the Steinway Collection of studies of great musicians, displayed on the walls of old Steinway Hall, under the auspices of Steinway and Sons, is a work descriptive of the last hours of Wolfgang Amadeus Mozart, by Charles E. Chambers. A reproduction of the painting is here published by special permission of the owners.

The few graphic records of the last days of Mozart agree in the pathetic main outlines. The master, with death's hand heavy upon him, insisted upon finishing his "Requiem." Pursued by poverty throughout his brilliant creative career, it is ironic to recall that as he lay on his deathbed, news was brought

him of subscriptions raised in Hungary and Holland to guarantee him a pension.

He would have the score of his "Requiem" brought to his bedside, and the day before his death, Martineau relates, he tried a passage in the alto, while visitors sang the soprano, tenor and bass parts. "When they got to the first few bars in the 'Lacrymosa,'" he says, "it suddenly came home to him that he should never finish it, and he burst out crying and put away the score."

Legends attach to the last days of the composer in unusual number. The "Requiem" itself was commissioned by a nobleman who wished to palm it off as his own, but fancy ascribed it to a stranger, who appeared in mysterious fashion to warn Mozart that it was unfinished a few months before his death.

As he lay dying, according to another fanciful story, a mysterious woman appeared by his bedside and sang the aria of *Donna Anna*. This body of legend has found an echo in a number of works of fiction based upon his life.

Mr. Chambers' painting, however, represents the simple family group which probably surrounded the great musician in his last hours. It is one of a collection of a dozen studies of great musicians by artists including A. I. Keller, N. C. Wyeth, John C. Johansen, Ernest Blumenschein, Harvey Dunn, Henry McCarter, Carl Anderson, Harry Townsend and F. Louis Mora. A series of brief interpretative essays for the published volume of reproductions of the pictures was one of the last works of the late James Gibbons Huneker.

## Ohio Federation Announces Prizes to Be Awarded to Composers and Students

COLUMBUS, OHIO, Oct. 20.—The board of the Ohio Federation of Music Clubs has announced a series of prizes for compositions, including one each for an anthem, a secular song and a trio for women's voices. The winning numbers will be performed at the State meeting of the Ohio Federation in Toledo next April. A State Junior Club contest is also planned for that time.

This and other important announcements were made at the board meeting of the State Federation, held in this city on Oct. 11, 12 and 13. The Columbus Music Club, Mrs. Andrew Timberman, president, gave a banquet for the board, the State presidents and club delegates at the Hotel Deshler on Oct. 11. The speakers of the evening were Mrs. Edgar Stillman Kelley, president of the Ohio Federation; Ella May Smith, Bertha Baur and Dr. Karl Eschman, director of Denison University Conservatory, Granville. Emphasis was placed on the

fact that the National Federation is for both men and women.

The announcements made at the dinner included that of a scholarship for study with César Thomson for Miss Borneman of Columbus, winner of the Federation's national contests in violin. The expenses of the young artist's tuition will be defrayed by the Columbus Music Club. The National Federation is now working out a plan to provide scholarships with leading teachers for national contest winners in voice, piano and violin.

A dinner was given for the board by Mrs. John S. Jones of Granville, chairman of legislation, at the Columbus Club on Oct. 12. The board members were the guests of the Columbus Music Club at the concert given by Rosa Ponselle, soprano of the Metropolitan, and Alberto Salvi, harpist, on the same evening.

### F. W. Blanchard Has Narrow Escape on Visit to Hawaiian Volcano

LOS ANGELES, Oct. 20.—A narrow escape from death for F. W. Blanchard,

chairman of the Hollywood Bowl Summer Concerts, during his recent visit to Hawaii, is reported. He was visiting some of the volcanic craters on one of the islands with a party when he lost his way during a sudden evening fog and fell into a crater hole near a smoldering volcano. After crawling for more than a mile, he was found in an exhausted state, but without having suffered serious injuries.

BRUNO DAVID USSHER.

### Shura Cherkassky, Boy Pianist, Amazes Chicago Audience

CHICAGO, Oct. 20.—Shura Cherkassky, a boy pianist from Odessa, by way of Baltimore, said to be only eleven years old, was heard in the foyer of the Auditorium Theater. His piano playing was incredible, except that it was true. He drew such nuances of tone, such color and contrast from the instrument, as are rarely heard even from the acknowledged masters of the piano. His playing is mature, masterful. He has a tone that caresses, that sings or that inspires, and his phrasing and modulations are unbelievable in one so young. F. W.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

# Has Choral Singing Declined in America?

**O**PINION on the present status of choral music in the United States varies from drab pessimism to enthusiasm. At least so one may judge by the replies received in MUSICAL AMERICA'S symposium on the questions: "Is the public losing interest in performances of oratorio? Is it more difficult to organize a chorus and sustain interest in the rehearsal and performance of oratorio than formerly? What is the future of musical art in America?" Those who are interested in this question are invited to submit their views to this publication.

In the present issue are published a number of statements from well-known choral conductors. These, owing to exigencies of space, could not be included in the first article on the series prepared by Sydney Dalton, and published in the Fall Issue of MUSICAL AMERICA. Because of these limitations, portions of the letters herewith reproduced have had regrettably to be omitted. A number of authorities on the subject here speak.

**George Berry, Conductor, Paterson, N. J., Choral Society**

**I** REGRET to say that I have found the public losing interest in choral work in this city.

It is more difficult now than formerly to hold a chorus together, because of the lack of interest among the various church choirs; the popularity of moving pictures and the fact that many students of voice training consider it beneath their dignity to sing in an oratorio.

The future of oratorio singing lies with a full-hearted cooperation of vocalists of all ranks. The rest will take care of itself.

**Peter Christian Lutkin, Northwestern University, Evanston, Ill.**

**P**UBLIC interest in oratorios and choral concerts ebbs and flows. It depends somewhat upon the competition offered and the state of the public mind. Opera and orchestral concerts are the chief competition of oratorio, which is a serious form of entertainment and appeals to those religiously inclined and more or less musically developed. Movie shows and vaudeville stunts, with their trashy music, are also factors in the equation, with their lowering tendency in public taste and morals. The oratorio concert to the concert-goer is what the Shakespeare play is to the playgoer. The appeal of either is to rather a limited clientele.

It is increasingly difficult to organize choruses in our larger cities on account of the crowded lives we lead. The difficulty lies principally with the men. For this reason our oratorio choruses are rarely well balanced. Another difficulty is the serious lack of men with low voices. They do not grow in this country and are scarcer than high tenors.

## Some Reasons Why Americans Don't Sing

**A**LTHOUGH contributors to MUSICAL AMERICA seem fairly well divided in opinion as to whether choral singing, and in particular the performance of oratorios, is growing increasingly rare in the United States, the consensus of reports from choral conductors hint at rival influences in American life. Some of the forces that lure singers from the choral society's rooms are indicated as follows:

1. Moving pictures. This silent medium, to judge from many denunciations, is the arch enemy of song.
2. Vaudeville. Another distracting factor.
3. Phonograph and radio. Letting the mechanism "sing."
4. Dances. Rhythms more popular than those of the staid oratorio here hold sway.
5. Motoring, golf and other sports.

Given a chorus once organized, an experienced and resourceful conductor can hold the attention and develop enthusiasm beyond doubt. I am disposed to think that conditions will improve in the near future due to the improved music instruction that the rising generation is receiving in the schools.

I have an abiding faith in the funda-

mental worth of so-called oratorios and choral works in general. I am further convinced that the real values in fine, varied choral music lie not in listening to them, but in taking part in them. Perhaps some day our churches and concert halls may be filled with soul-stirred performers and the listener will cease to exist.

**G. Waring Stebbins, Conductor, Singers' Club of New York**

**I**HAVE no doubt that the public has lost much of its interest in and love for oratorio music. It is unquestionably more difficult to sustain a chorus now than it was, say, fifteen years ago. There is no doubt in my mind, furthermore, but that there is a distinct lowering of culture in America! I mean the individual cultivation of the mind in arts and literature. Our younger generation takes its art vicariously, letting the record and radio sing and play for it.

I find that the only young people, generally speaking, who are really interested in singing among our Americans are the wage earners.

The outlook is poor indeed, except that over a cycle of years the pendulum may swing back again to the better and nobler art forms.

**Ralph Kinder, Conductor, Choral Society of Norristown, Pa.**

**T**HE public demands oratorio: Bach, Mendelssohn, Handel, Haydn, Elgar and other composers. A wide awake committee headed by a public-spirited president has little difficulty in interesting new members to join or in financing the concert. People like to sing; people like to hear good music sung—all that is necessary to organize and maintain a choral society is a little tact and hard work.

Two new members in the quartet this year are Arthur Beckwith, first violin, who toured America with the London String Quartet, during the illness of James Levey, and Ralph Silverman, second violin. Carlton Cooley goes from the second chair to the viola desk. Victor De Gomez remains the 'cellist.

The quartet is playing with more definite authority under the leadership of Mr. Beckwith, and there is a newer feeling for rhythm. The program consisted of Beethoven's Quartet in A, two picturesque sketches by Eugene Goossens, "By the Tarn" and "Jack O'Lantern," and the Quartet in F by Blumenfeld.

Rehearsals of the Cleveland Opera Company are now proceeding with a greatly enlarged chorus. New costumes are being made in New York and entire new scenery is being designed by Oscar Scheck of Cleveland, who is also preparing the settings.

**D. A. Clippinger, Conductor, Chicago Madrigal Club**

**I**N Chicago and throughout the West the standard oratorios are sung oftener now than they were ten years ago. This would indicate that the public is not losing interest in oratorio.

My experience has been that it is easier to sustain the interest of a chorus in preparing an oratorio than a miscellaneous program.

So long as religious instincts and sentiments are operative in humanity, the oratorio will not lose its hold. Its form may change, but it is not at all likely to disappear.

**Charles Frederic Morse, Conductor Detroit Orpheus and Madrigal Clubs**

**I**N answer to your request for an expression of my opinion on the subject of oratorio, I would say that a volume could be written on choral music in general, but that very little is to be said about oratorio.

That little is that the public has lost interest in hearing oratorios because the works themselves present too unvaried a program for a modern audience's taste, and because they are usually badly sung,—with soloists who are gaining experience at the public's expense. The singers have lost interest in working on oratorio for much the same reasons, and because the average conductor is a pedant who holds stupid and tiresome rehearsals—Bach excepted from all this.

Of the performance, preparation and conducting of choral work in general, I should speak with great enthusiasm, should occasion arise. Its future is as interesting as oratorio is dull.

**James T. Quarles, Director of Music, Cornell University**

**I**DO not believe the musical public is losing interest in fine choral performances. I am of the opinion, however, that there is a decided waning of interest in mediocre musical performances of all kinds.

Our orchestras have attained a standard of performance unequalled elsewhere in the musical world, and we have grown accustomed to such standards and will tolerate nothing less.

Our choruses and chorus leaders have not kept pace with such standards.

[Continued on page 18]

## Cleveland Hails American Première of Frank Bridge's Suite "The Sea"



Amelita Galli-Curci (Left) and Mr. and Mrs. Frank Bridge Pause for Greetings Outside the Statler Hotel in Cleveland. Mr. Bridge Visited That City to Conduct the First American Performance of His "Sea" Suite

By Florence M. Barhyte

**C**LEVELAND, Oct. 20.—Frank Bridge, the well-known English composer, who conducted the Cleveland Orchestra in a brilliant performance of his suite "The Sea," and Amelita Galli-Curci, who gave a recital to an audience estimated at 8000 persons, were leading figures in music in this city this week.

This was the first American performance of "The Sea." Mr. Bridge, who was enthusiastically welcomed, led the orchestra with authority in this picturesque score. The suite, which is in four movements, "The Sea in Summer," "Sea Foam," "Moonlight" and "The Storm," is very gracefully written, characterized by the composer's sensitiveness for the strings, and follows the lines of tonal poetry inspired by the sea. "Moonlight," with its undulating rhythm, is particu-

larly charming. There was great applause for the composer and the orchestra at the conclusion of the work.

Nikolai Sokoloff, the conductor of the orchestra, led a superb interpretation of Beethoven's "Eroica" symphony. Charles Hackett, tenor, was the soloist, and sang "Il mio tesoro," from Mozart's "Don Giovanni," and the recitative and air for *Azael* from Debussy's "L'Enfant Prodigue." Mr. Hackett was recalled many times. This concert was given at Masonic Hall.

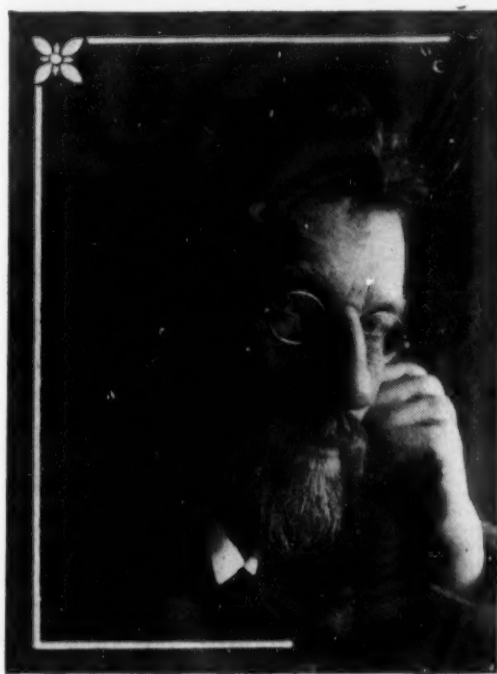
Mme. Galli-Curci, who sang at the Public Hall, aroused continued enthusiasm. Homer Samuels was at the piano, and Manuel Berenguer contributed flute obbligatos and solo numbers.

The Chamber Music Society presented the Cleveland String Quartet in its first concert of the season on Oct. 17 in the ballroom of the Wade Park Manor. A capacity audience greeted the players, who were recalled many times.

# Pfitzner's Great Cantata Is Heard In New York

"Von Deutscher Seele," Presented by Friends of Music, Is Feature of Brilliant Concert Week—Cecilia Hansen, Violinist, Makes Triumphant American Début — Philadelphia Orchestra Pays First of Season's Visits—Willy Burmester Returns After Many Years—Alexander Borovsky, Russian Pianist, in First Appearance—Sistine Choir Sings

**I**F the New York season bears out the numerical promise of the first few weeks, this will be a record year for music-making in the metropolis. Last week the number of events in the principal concert halls jumped to twenty-eight, the number for the previous week being seventeen. In addition, the San Carlo Opera Company, concluding its season of five weeks at the Century Theater, gave eight performances, and Anna Pavlova danced each night, to say nothing of matinées, at the Manhattan Opera House.



Hans Pfitzner, Composer of "Von Deutscher Seele"

The feature of the period now reviewed was the first presentation in America of Hans Pfitzner's Romantic Cantata, "Von Deutscher Seele," under the auspices of the Society of the Friends of Music. Cecilia Hansen, violinist, made her début in this country on Sunday, and Willy Burmester, another champion of the violin, returned to the New York concert platform after an absence of many years. Alexander Borovsky, Russian pianist, gave his first program in America, and among others who came before New York audiences for first recitals were Claudio Arrau, pianist, and Alexander Kipnis, bass-baritone.

The week brought the Philadelphia Orchestra for the first of its season's visits, and there were two concerts by the Sistine Choir, newly arrived from Rome. Several débuts, other than those mentioned, were on the calendar, and one or two familiar artists ventured full recitals for the first time. John McCormack celebrated the fourteenth anniversary of his first New York concert with a program at the Century Theater on Sunday evening.

### From the German Soul

When the 1923-24 season is summed up, the performance of "Von Deutscher Seele," given in Carnegie Hall on Monday evening of last week, will surely be rated as an outstanding event. Many will place it at the top of the list as something of unequalled significance, although the conflict of opinion which the name of Hans Pfitzner seems destined to arouse will continue. That conflict follows the career of the composer in Germany, and, notably in the case of his "Palestrina," echoes of it have come across the water.

In the present hurly-burly of so-called atonalism Hans Pfitzner must appear a somewhat belated figure to the young and earnest modernist. In Germany he is adored by the more conservative as one who holds firmly to the German ideal of beauty, while rejecting the conventions which pursuit of that ideal have established. This does not mean that he has found favor with all pro-classic minds, for not everyone who resists the present strivings towards a more inclusive chromaticism can see eye to eye with Pfitzner. His romanticism, even while it glows and plays upon the emotion, has a certain reserve, an austerity inherent in the man. Just as he may shudder at the erotic note in opera and lay down an ascetic course for himself, he will turn from beer garden sentimentality. His music is an adventure of the soul and his cantata is appropriately named.

It is doubtful whether the seeds sown last week by the Friends of Music will produce a crop of Pfitzner-admirers in America. The reception of the work seemed apathetic; the applause polite. Yet many must have come from the hall with a deep sense of gratitude towards the Society which made such a performance possible. To Mrs. J. F. D. Lanier, her aids and supporters, the minority will be indebted. The only regret is that "Von Deutscher Seele" cannot be repeated, for its greatness makes its faults seem small indeed.

### Form Is Unusual

The form of this Romantic Cantata, if not entirely novel, is unfamiliar. Pfitzner was long ago attracted by the possibility of linking songs together by means of instrumental interludes. As an accompanist he will often indulge a predilection for a unity, sometimes forced, by improvising connecting passages between songs. At least, we are told that this is

his habit, and "Von Deutscher Seele" presents a development of the notion. More than once the composer has revealed an affinity of thought with the poet, von Eichendorff, and, although he has established his literary skill as a writer of treatises and librettos—the book of "Palestrina" is a remarkable personal document—he has gone back to von Eichendorff for the text of his unusual cantata.

In selecting verses and maxims from the works of the poet, Pfitzner discloses something of his own philosophical attitude. Had the composer lived longer in his birthplace, Moscow, one might have attributed the scheme of the text to something of the Russian influence. It is almost as if you heard the Russian voice: "Let's philosophize a bit," and then Pfitzner, in fragments of his admired poet, proceeds to philosophize, first on "Mensch und Natur" and later on "Leben und Singen."

### Fragments of Philosophy

He begins with some reflections upon the kaleidoscopic nature of man's life. No sooner are things rosy and happy

than spring and sunshine depart, "the fair landscape grows black with clouds," but quickly there is light again. We are scarcely aware of the sun's return before we are warned of the ultimate call. "How soon the postilion blows his horn." Mutable as life itself, the text changes, and we find cheerful counsel in the German soul, but, lest we draw too far from a balancing pessimism, the storm comes to "rage violently about the house," and night descends. Again there is a change. The lark rises to greet the sun, the moon fades from sight and the cock crows on the roof. Then abruptly we leave the cock and the roof, and rush to the shore to contemplate the waves. The sailor soul is upon a turbulent sea, another night comes and the wanderer hails the everlasting light. "Another King, rich in wonder, withdraws to the kingdom of silence and scales the eternal heights."

## Cecilia Hansen Proves Brilliant Gifts as Violinist in New York Recital Début



© W. J. Moritus  
Cecilia Hansen, Violinist

**T**HE entry of a new artist of outstanding ability to the American concert world has always something of a thrill even for the confirmed concert-goer. The first recital in the United States by Cecilia Hansen, violinist, at Carnegie Hall last Sunday afternoon, revealed a player whose gifts entitle her to a place among the small band of performers at the top of her profession. Advance notices from Europe which described the young artist—a native of Finland and a pupil of Auer—in most laudatory terms were entirely supported by her performance on that occasion.

First among Miss Hansen's attributes is a violin tone, vibrant, luscious and warm, which comes to the ear with a delightful balance and justness of intonation. Something of her method may be attributed to the schooling of Professor Auer, and her style bears resemblances to that of certain other

members of the famous class which assembled at the Petrograd Conservatory a number of years ago—having, in fact, parallels with the method of Heifetz. But to tonal fullness and warmth, qualities which characterize even her performance of harmonics, Cecilia Hansen adds a personal note of austerity and poise. She was an appealing, dignified figure as she stood, blonde-haired and dressed in simple white, on the great stage of Carnegie Hall last Sunday.

Her technical mastery is most complete, and this was evident, nowhere more than, in the ease with which she endowed with variety Bach's intricate Prelude and Fugue in G Minor, given unaccompanied. Her bow sang in many varieties of tone, so that the interplaying fugal voices had an almost personal individuality. A certain nervousness was evident in her playing of the opening number, Vitali's Chaconne, arranged for piano and organ accompaniment, played, respectively, by Boris Zakharoff and Charles Albert Baker; but the applause which she received at its conclusion left no doubt as to the impression her playing made upon her auditors.

Paganini's frothy Concerto in D seemed to present few difficulties for this player, though the school of mere virtuosity is not Cecilia Hansen's. A few technical lapses in intonation and phrasing hardly deserve chronicling in the midst of much that was superb. The lower tones of her instrument had an almost cello-like richness, and those in the higher positions had a piercing sweetness in the simpler numbers of her list, which included the Handel-Hubay Larghetto, the Beethoven-Kreisler Rondino, a Nocturne by Chopin-Sarasate, and the "Carmen" Fantaisie of Bizet-Sarasate. Beethoven's "Chorus of Dervishes," arranged by Auer, revealed another of Miss Hansen's unusual attributes—dramatic power, which is hers, perhaps, in greater degree than emotional revelation.

Mr. Zakharoff, who made his first American appearance as accompanist, proved himself a scholarly and able performer. R. M. K.

In the second part we feel the yearning for an ideal beauty, but we are reminded that though we wander a hundred years we fail to reach the stars. The soul must accept the condition while praying for strength to bear the distasteful resignation. Gallop as we will, night overtakes us, but, "as out of the depths of darkness the rainbow of peace doth rise, so through the hour of evil darts the blessing of song." We consider the charm of an old garden, the song of a nun and a knight, and then the thought that "without righteous living song comes to an end" and "without song we might no longer live." In the last word, faith in God is sonorously proclaimed.

### Music of Supreme Beauty

This text is disconnected, fragmentary, but the music gives the work unity. It is music of much nobility, often of a supreme beauty. Nowadays it seems to be the fashion to point out what one composer owes to another. A judicious reference to the influence of Schumann; of Wagner, certainly, and Strauss, of necessity, will make almost any composer safe for democracy, and afterwards we may shrug our shoulders when Herr Pfitzner is mentioned, trot out the little list and trouble ourselves no jot about what Pfitzner owes to Pfitzner.

The Germans were the first to charge Pfitzner with imitating Wagner, but the English critic, Edward J. Dent, returns an adequate answer to the accusation. However much Pfitzner may have learned from Wagner, "his music sounds Wagnerian only in so far as there is a certain language common to all German composers of the neo-romantic period."

Pfitzner in his work owns a profound love of the classics. Yet he sometimes uses dissonance with a daring that should delight the futurist. He may write librettos that bore an audience because of a lack of action; that is, action according to the accepted operatic formula. Nevertheless, he plots his music with the skill of a dramatist, laying preparatory notes for his big scenes, springing a surprise every now and then, and building up a climax in a masterly fashion. His sense of theater is expressed in his music. His orchestra is the hero of the piece, the heroine, too, and there are good parts for his singers. There may be moments of tedium in his score, moments when a theme becomes a little wan with over-use, but then you may be sure there is relief at hand, and, more likely than not, it will be delivered in a highly dramatic way.

### A Thrilling Moment

His effects are not mechanical. Indeed, the spontaneity of his invention is something to wonder at. It is only afterwards that one thinks of the technical manipulation. There is, for instance, the thrilling entry of the soprano after the second interlude in "Von Deutscher Seele." The orchestra has discoursed almost too earnestly upon "Abend" and "Nacht." The gloom of night is in the music, and this night is a little too long and a little too gloomy. Then, out of the darkness, like a beam of golden light, the single voice soars on the words, "The lark greets joyfully the first ray of the sun."



The moment is one of exquisite beauty. The device is the same as that used in "Palestrina," when, after a long scene given to male voices and orchestra, the angel soprano sounds the first phrase of the Missa Papæ Marcelli.

However serious he may be in his serious moments, Pfitzner does not hesitate to exercise a sense of humor when the occasion permits. Thus at the words, "When the cock crows on the roof," we hear a rather hoarse-voiced and hesitant

## Rome, Ga., with Enlarged Orchestra and Active Clubs, Expects Stirring Season

Chamber of Commerce to Give Musical Pageant Written by Citizens, Depicting City's Growth — Local Orchestra, Under Paul Nixon, and Junior Club Orchestra to Play at State Convention of Women's Clubs

By HELEN KNOX SPAIN

ROME, GA., Oct. 20.—Rome is starting its season with an enlarged orchestra and an increased membership in the Music Lovers' Club. The community will celebrate its third music week, and will conduct a local campaign for music credits in the public schools. It will give musical programs at the State Convention of the Women's Clubs. Rome is the home also of the State president of the Federation of Music Clubs and the State director of junior clubs.

The Rome Orchestra fostered by the Music Lovers' Club, has had its personnel increased to forty players. Paul Nixon is again conductor, and Mrs. D. A. Moore, manager. This season two concerts will be given, the first in the late fall and the second in the spring. The first concert will include the "Surprise" Symphony of Haydn, and Mr. Nixon's Suite "Golden Locks and the Three Bears."

The Music Lovers' Club, of which Mrs. John Proctor is president, and Miriam Reynolds, general chairman of the music committee, will give five club programs by local artists. Sousa's Band will be presented in a concert by the club on Feb. 22.

The Chamber of Commerce will this month give an historical pageant. Mrs. Ben Yancy and Mrs. D. A. Moore have collaborated with W. R. Crites, secretary of the Chamber of Commerce, in writing the pageant of the city's progress. One of the main features is the orchestral music.

The Rome Minstrel will be reorganized this year. This is a unique organization, made up of the business men, and featuring the best music.

The State Convention of Women's Clubs will convene here this month. The Music Club will have charge of the musical program, and the Rome Orchestra will give a concert. The Junior Club Orchestra will also play.

### Music in the Schools

The high school will have an enlarged orchestra in addition to the usual glee clubs and choruses. An operetta will be given in the spring under Mrs. Howard Hull.

The Berry School has two bands of twenty-two pieces each, a splendid orchestra, and a fine quartet, and trained

For Rent: Studio-living rooms artistically furnished. Weber piano, electricity, running water. West End Avenue. Phone Riverside 9845.

Theatres under direction of Hugo Riesenfeld

**RIVOLI** Broadway at 49th St.

Adolph Zuker Presents  
**THOMAS MEIGHAN** in  
"WOMAN PROOF"  
By George Ade. Directed by Alfred E. Green  
A Paramount Picture  
**RIVOLI CONCERT ORCHESTRA**

**RIALTO** Broadway at 42d St.

Warner Brothers Present  
**WESLEY BARRY** in  
"THE COUNTRY KID"  
By Julien Josephson  
Directed by William Beaudine  
**FAMOUS RIALTO ORCHESTRA**

**CAPITOL** Broadway at 51st St.  
Phone Circle 5500  
"Subway to Door"

Edward Bowes, Managing Director  
Week Commencing Sunday, Oct. 28  
Largest and Most Beautiful Motion Picture Palace  
**MARY PICKFORD** in "ROSITA"  
With Holbrook Blinn. An Ernst Lubitsch Production  
Released by United Artists Corporation  
**CAPITOL GRAND ORCHESTRA**  
ERNO RAPEE, Conductor  
**CAPITOL BALLET CORPS**  
With Mlle. Gambarelli, Doris Niles, Thalia Zanou.  
Soloists: Madame Elsa Stralla, William Robyn,  
Florence Mulholland and Male Quartette.  
Presentations by ROTHAFEL



Mrs. F. E. Vaissiere, President of the Georgia Federation of Music Clubs, Which Is Sponsoring a State-Wide Campaign for Music Credits in the Public Schools

choirs of twenty girls and twenty boys. During the year there will be a series of school concerts and also an artists' concert series.

Darlington will have its usual orchestra, which furnishes music for all school activities.

Shorter College at this time is unable to announce its artists' series. The college has a splendid musical department, of which Leo Holden is director. There will be a series of faculty concerts, and the glee club will give several concerts and an operetta.

The Baptist Sunday School Orchestra, W. A. Marshall, director, expects to give a series of entertainments.

### Clubs Open Campaign for Credits

Mrs. F. E. Vaissiere, president of the State Federation of Music Clubs, announces a State campaign for music credits in the public schools. A scholarship will be established for especially talented and worthy Georgia musicians who are unable to secure a musical edu-

## Savannah Forces Unite to Bring Notable Musical Events to City

SAVANNAH, GA., Oct. 20.—With the combined efforts of the Savannah Music Club and the Board of Trade a series of all-star concerts have been arranged. Harold Bauer, pianist; Erika Morini, violinist; the Duncan Dancers with Alberto Salvi, harpist; Sigrid Onegin, contralto, and Amelita Galli-Curci, constitute the list. The concerts will be given in the Bijou Theater, with the exception of the Galli-Curci program, which will be given in the Municipal Auditorium.

The officers of the Savannah Music Club elected at the last annual meeting are Mrs. W. P. Bailey, president; Mrs. J. de Bruyn Kops, vice-president; Mrs. J. E. D. Bacon, secretary; J. de Bruyn Kops, treasurer, and James B. Coppes, assistant treasurer. The directors are Miss Beckwith, Mrs. S. F. Smith, Eugenia Johnston, Spencer Henley and Joe Mendes. Mrs. T. E. Youmans is secretary to the president. The first monthly concert by members of the club will be given in October.

The Junior Music Club is planning a very active season. There will be an operetta, besides the monthly concerts which are to embody several novel features. Noble Hardee is the special advisor on programs. The officers are Juanita Graham, president; Angela Altick, honorary president; Armand Eyler, first vice-president; Helen Brooks, second vice-president; Mildred Goodman, recording secretary; Caroline Cope, corresponding secretary; Elizabeth Green, treasurer. Alberty Wyly, auditor, Katherine Rogers, chairman of program committee; Willa Ganaan, in charge of publicity; Marie Boyle, chairman of membership committee; and A. Nichols, chorus director.

cation. The State convention will be held in Savannah in March.

Mrs. W. P. Harbin, director, and Amelia Berry, assistant director of the State Junior Clubs, announce the continuance of last year's prizes in contest. A strong appeal is being made to the boys of the State to study violin, cello, clarinet, flute, bassoon and oboe. The chorus work will again be stressed. Memory contests will be conducted throughout the State.

Paul Nixon, leader of the Lindale Band of forty men, will give a series of concerts, at which works of Beethoven, Schubert, Wagner and Tchaikovsky will be played. Practical support and encouragement have been accorded the band by Captain Harry P. Meiklehem, representing the Massachusetts Mills in Georgia. At none of these concerts will admission be charged.

### EDUCATIONAL ACTIVITIES OCCUPY TUSCALOOSA, ALA.

University Extends Scope of Music Work and College and School Prepares for Season

TUSCALOOSA, ALA., Oct. 13.—The most interesting feature of Tuscaloosa's music for the coming year is the addition of a piano department to the music courses at the University of Alabama. Raymond H. Cox will be in charge and he will also assist in the voice department and may institute a department of public school music. Mrs. Harry N. Eddins will resume her work as director of the department of music at the University and have charge of the voice pupils.

Central College for girls had its buildings destroyed by fire recently and while in temporary quarters will conduct classes in piano and violin, under Mildred Gish and A. D'Agostino respectively.

Stella S. Harris resumes the direction of the Tuscaloosa School of Music. She is president of the Music Teachers Association (the only musical club in Tuscaloosa), which will begin its meetings this month. She also conducts a Junior Music Study Club.

Lee Wood and Harold Price continue as organists in the two leading motion-picture theaters.

The Presbyterian choir is under the leadership of Mrs. Alston Maxwell. Mrs. Lee Wood has in charge the Methodist Choir, Tom Garner directs the Baptist

Because of the mass of material in MUSICAL AMERICA'S Fall Issue, several important musical communities were omitted in the listings. The omitted articles appear on several pages of the present issue.

choir and Mrs. James A. Anderson has the Episcopal choir.

Music Week, under the auspices of the Tuscaloosa Music Teachers' Association will be celebrated during the last week in November. Maude Henderson Walker will present a series of recitals during the season and Mrs. Harry N. Eddins is considering sponsoring a course at the University.

Tom Garner will again direct the University of Alabama Glee Club and the University Glee Club. Grace Eager of Kentucky, a graduate of the Cincinnati Conservatory, will be the new supervisor of music in the Tuscaloosa public schools.

Ray Goodin will continue as conductor of the Tuscaloosa Band, which has made excellent progress during the past year and will also coach the University of Alabama and beside giving lessons on wind instruments. TOM GARNER.

### SAN BERNARDINO IS EAGER

Will Again Submit Organ Bond Question to Electors

SAN BERNARDINO, CAL., Oct. 15.—In spite of the fact that the people of San Bernardino voted down a bond issue which would have provided funds for the installation of a large organ in the newly completed City Auditorium, the musicians are enthusiastically planning for the winter's music and are hopeful that the organ fund will be provided in the forthcoming election.

The Harmonic Club, under the able leadership of Mrs. Wilmot Smith, will again bring artists to the city. The course this year will include the Los Angeles Trio, (May MacDonald Hope, piano; Calmon Lubiviski, violin, and Ilya Bronson, cello); William Tyroler, pianist; Bogdanowitsch, Hungarian baritone; Kajetan Atl, harpist, and a quartet of local artists. The Club Chorus will again be directed by Ralph Laughlin of Los Angeles.

Mrs. Winifred Hughes, newly appointed supervisor of piano music in the high school is outlining a course which is intended to raise the standard of music among high school students. Anna Mae Aiken is the supervisor of music. C. H. MARSH.

Receiver Appointed for Sonora Phonograph Company

Former Representative John B. Johnston was appointed receiver of the Sonora Phonograph Company, Inc., by Judge Garvin in the United States District Court, Brooklyn, on Oct. 22, as the result of an application made by two minority stockholders. According to the petition filed, the company, which is capitalized at \$6,000,000, is solvent, but it is stated that a receiver is desired "in order to conserve the assets of the corporation and to reorganize its finances."

### Kansas City, Mo., Schools to Teach Piano at Ten Cents a Lesson

KANSAS CITY, MO., Oct. 20.—For the first time in the history of the city schools, piano instruction will be given the third and fourth grade pupils, according to an announcement made here by Mabelle Glenn, Supervisor of Music. Children who cannot afford private instruction will be given lessons at ten cents apiece. The system to be used in Kansas City is the "Premier plan," which has already been successfully instituted in the public schools of several large cities, including Cleveland, Minneapolis, Lincoln, Neb., and Evanston, Ill. The classes will be started in sixty schools under the immediate supervision of Helen Curtis, formerly a teacher in the Horner Institute.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.



Dear MUSICAL AMERICA:

During my two-hour session at lunch with the illustrious Vladimir de Pachmann, just before he started on his present concert tour, I wondered what would happen when he gave his first recital in New York City and ran up against our critics. Would they take this undeniably great artist, now nearly eighty years of age, seriously; would they find the occasion one to exercise their store of sarcasm and wit, or would there be just ordinary hell to pay?

Deems Taylor of the *World* started off with "Three thousand people saw murder done last night in Carnegie Hall." Then evidently dear Deems had a second thought and added: "That won't do for a beginning."

In his next paragraph, however, he admitted that the audience packed the parquet five deep with standees, the applause was frequent and enthusiastic and those who had heard de Pachmann before declared that his pianistic powers were unimpaired, despite his years.

H. C. Colles, the newly imported critic from London, was comparatively mild. He said, "De Pachmann was even more talkative than usual, told the audience what he would do before he did it and how admirable it was when it was done!"

Colles considered that the playing of most of the music on the program contained a deplorably large element of caricature. However, he admitted that there were periods in de Pachmann's playing which could be called perfect.

Lawrence Gilman of the *Tribune* said that Vladimir brought his inimitable one-man vaudeville show to town, kept a huge audience laughing and tittering throughout the entertainment. He also, however, admitted that de Pachmann played the piano at times very beautifully.

In the course of his clever and able critical review, Gilman remarked, "How Mr. de Pachmann holds his wrists and his elbows and whether the line from the angle of the second joint of his hand to the elbow is the diameter of a circle or an isosceles triangle seem to us relatively unimportant details and, anyway, we could not see the wheels go round last night, because the management had thoughtfully seated us in such a way that Mr. de Pachmann might have been playing with his elbows and we should have been none the wiser, for the piano concealed all but his grimaces and his necktie from our view."

The critic of the *Herald*—was it Henderson?—admitted that Mr. de Pachmann's playing seemed to exert much of his former magic spell upon his auditors. He showed frequently a captivating charm of touch, some admirable finger work and much lovely tone, nuance and color. The critic chronicled that one of the player's many statements which caused some special laughter among his hearers was: "I have more music in my fingers than singers have in their throats. I am very modest."

The critic of the *New York Evening Journal* said: "Vladimir de Pachmann's

piano playing (with its running obligato monologue to the audience) is something that has driven several generations either to biting the furniture or to fainting with emotion for the expression of their feelings about it. People have either loved it passionately enough to quarrel over it with their best friends who didn't or they have detested it with the kind of cold hate one might have for one's father-in-law." The critic admitted that he frankly dislikes it about as much as he does boiled parsnips, Italian tenors, the verse of John Greenleaf Whittier or the circus.

It was, however, left to the critic of the *New York Sun* to put down on his cuffs some of de Pachmann's remarks. These he introduced as follows:

"Bravo, Pachmann! He sort of sang it, over and over to himself and to the first rows of the huge Carnegie Hall audience to the blissful accompaniment of his playing. He was his own best critic, his own jester, apologist, worshipper, father confessor. He had the very dickens of a good time. So did the crowd. It was a return festooned with geniality."

Some of the interpolated remarks were as follows: "My memory is not . . . But my playing! Ha, perfect!" At another time he exclaimed, "Mon Gott, how I can play Chopin!" Again he exclaimed, "Beautiful, C'est jolie! Bellissima!"

Here's another: "This piano has a beautiful tone. It is like a 'cello, a voice up there in the sky."

The critic noticed that the most striking thing de Pachmann had to say all evening was concerning the Schumann number. "Listen," he said, "you will see a new light. I heard Mrs. Schumann play this. Mon Gott, it was terrible!"

\* \* \*

The general consensus of opinion was that everybody had a good time—de Pachmann had, the audience had, the critics had and the manager rejoiced that he had a sold-out house.

Incidentally let me remind you that de Pachmann recently amended his recent statements with regard to other pianists. Here is his latest pronunciamento:

"I am a great pianist. There have been few great pianists—Liszt, Chopin, Rubinstein? He was too brutal, though he had some virtues. Busoni? Too hard, too cold, too heavy. Joseffy? He was too reserved. Besides, he had no legato. No one on earth has ever mastered the legato except Chopin, Hummel, Liszt, Leschetizky and—de Pachmann. Paderewski and Rosenthal—they are good. Hofmann plays well at times. Godowsky? The greatest of living composers."

\* \* \*

Apropos of de Pachmann's habit of taking his audience as well as himself into his confidence, let me say that I recently read an article by Ricardo Baeza, published in *El Sol*, a Madrid paper, entitled "Talks with Tolstoi." In this article the writer quotes Tolstoi as saying: "Rubinstein said to me one day that his emotions were so powerful when he played in public that he could not communicate them to his hearers. This proves that a work of art is not possible until the soul of the artist has mastered his emotions."

There, I believe, you have the real explanation of de Pachmann's peculiarities. Unlike Rubinstein, he cannot help communicating his emotions, as he plays, to his auditors, and that's where the fun begins.

\* \* \*

Went the other evening to see Anna Pavlova and her Ballet Russe at the Manhattan.

Although I had seen most of the numbers in which she appeared, I felt that she has retained all her old charm, her wonderful grace and the poetic spirit which she infuses into everything she dances. She is one of those exquisites who can rouse even such cold-blooded critics as Deems Taylor and Heywood Brown of the *World* to unrestricted enthusiasm.

Deems said of her that she is a great artist and a musician to the tips of her toes. The instrument upon which she plays is her body, and with it she makes music in terms of motion, makes it with the delicacy, precision and eloquence of a violinist.

He is perfectly right when he declares that Pavlova is not a pantomimist. She does not "interpret," or "recreate," or "dramatize." What she has to express she conveys through the pure medium of the formal dance.

As for Heywood Brown, he got her mixed up with all his heroes, namely, Jack Dempsey, Chaliapin, Eddie Mahan,

## Viafora's Pen Studies of Celebrities



Framed in a Famous Mane of Hair Which Gianni Viafora Has Somewhat Exaggerated for the Sake of Artistic Effect, the Face of Vladimir de Pachmann, Veteran Pianist, Confronts the Reader with Rugged Brows in Which There Lurks a Harmless, Mephistophelean Mischief. The Artist Has Recently Begun a Return Tour of the United States and Canada, His First in Twelve Years, Which Will Serve to Demonstrate the Pianist's New "Methode," in Which the Wrists Are Held in a Straight Position, as Well as to Conjure Up Again for Those Who Have Heard Him in the Past, the Magic of His Fingers in the Arabesques of Chopin's Music.

Earl Sande, de Pachmann, Babe Ruth. He managed this grouping by declaring that each possesses to a marked degree a sense of pace. Some kingdom of the world belongs to every master of tempo. Thus if you will observe Jack Dempsey gliding in and out you will find that the rhythm of his movement is as strongly marked as that of Pavlova as she whirls across a stage. When Sande sets the speed of a horse upon which he rides he is a kin spirit of Chaliapin singing his way down the Volga in the boatman's song. A little faster or a little slower would mar horse or song. De Pachmann suddenly breaks a rhythm and we seem to see Mahan checking the speed of a run just sufficiently to throw off the tackle of the opposing back who leaps at him.

\* \* \*

To me Pavlova is an inspiration. You realize how the human body becomes spirit.

To the great mass she should be an education, especially to those who have been brought up under the Calvinistic creed that the body is something intrinsically bad, full of evil tendencies and doomed to damnation.

She and her assistants, of whom Laurent Novikoff, Ivan Clustine and Hilda Butsova and others are able co-adjutors—particularly the magnificent Novikoff, who brought down the house, by the bye—prove not alone the poetry of motion as it can be expressed by the human form, but that the human form, when properly trained and developed, is unmistakably beautiful, the highest, finest and noblest expression of nature as we know her.

\* \* \*

It may interest you to hear that Pavlova says that she uses a dozen pairs of shoes a week. She gets these shoes from a shoemaker in Milan, who every fortnight sends her two dozen wherever she may be. Sometimes she discards a pair after dancing in them for only half an hour—perhaps because they stretch and get too wide. During a performance it may happen that she changes her shoes three times.

What a shoe bill she must have. Happy shoemaker!

\* \* \*

On her arrival here, she was naturally interviewed by the ubiquitous reporter, who being evidently innocent of music as well as of classic dancing, was driven to ask the distinguished lady this question: "Would you advise fat men to dance and grow thin?"

To which she replied, "Not esthetic dancing. That is for women, save when men dancers are required as partners for the stage. The proper exercise for men is sports. Women should dance. It

is good for them—not wild dances, which you call jazz, but nice dancing."

The reporter then intimated that something had to be done for the increasing number of fat men in America. What would the dear lady suggest?

"I'd say," she replied, "that they should not eat so much candy and sweets and should drink more liquor. I would like to see every man in America have his daily glass of beer. Beer is good for men. Every good man should have his beer."

Evidently la Pavlova does not know that beer is very fattening and that few men could restrict themselves to one glass a day.

The reporter wound up his interview with the usual reportorial query as to what she thought about jazz. "It will die out," she answered. "It is too much like wrestling and boxing."

\* \* \*

Out in the foyer, between the acts, I came upon a short, stockily built man with a round, kindly face, bright eyes, who greeted me with his usual cordiality. He seemed quite happy and content, as indeed he could be, as his eyes roved over the crowded auditorium.

It was S. Hurok, the young, genial manager of Pavlova and many other artists, including Schumann Heink, Mischa Elman, Rudolph Polk, violinist; the Cherniavsky Trio, Efrem Zimbalist and Chaliapin. Truly that is enough for any one man to give him all he wants of trouble.

One of the reasons that I sincerely admire S. Hurok—by the bye, he is now S. Hurok, Inc.—is that he is such an enthusiast about this country—and well he may be. He came here from Russia some years ago with nothing much more than the clothes he had on him. But he had pluck, enterprise and indefatigable industry, to which let me not forget he adds that absorbing desire to master the best in literature, which is a characteristic trait of the Russians.

When I contrast this man's enthusiasm about the United States, the facts and figures he has at his fingers' ends to show how wonderfully it has grown in the appreciation of music and the best in art, I cannot help thinking of those Americans who, born here, having had their opportunity here and made some money, find that this is no country for them and so spend most of their time as well as their money on the other side and think they are so very English, you know, because their clothes are made in London.

We were joined by Edward Mackey, an actor of distinction, son of the noted F. F. Mackey, who died recently, over

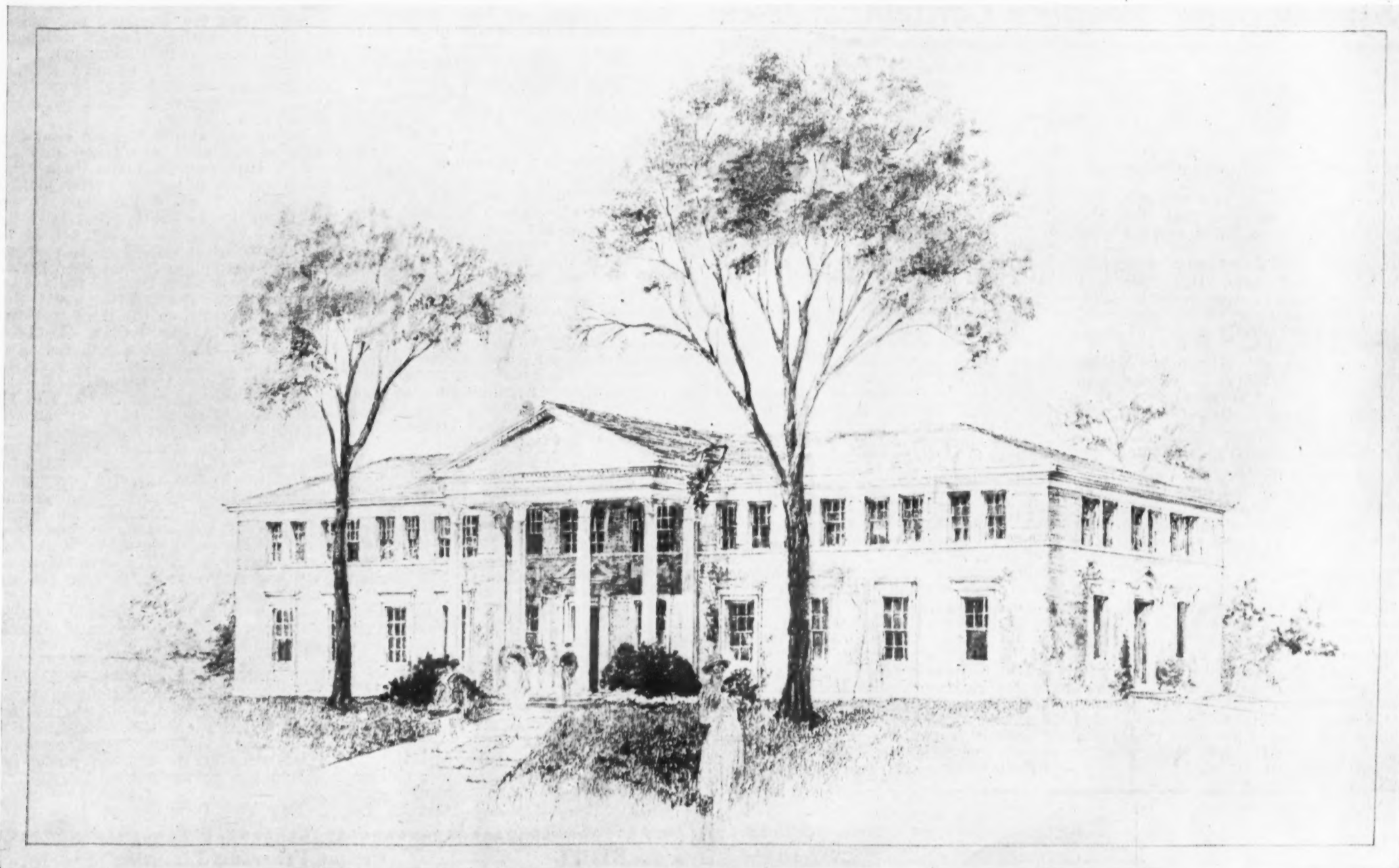
[Continued on page 8]





# Plan Music Auditorium for New Jersey College

State Federation of Women's Clubs, in Fall Convention, Start Campaign for Funds for New Building — John C. Freund, Guest of Convention, Delivers Principal Address on "What Music Can Do for All of Us"—Many Speakers Discuss Various Departments of the Federation's Activities



Sketch of Proposed Music Auditorium and Studio Building at the New Jersey College for Women, Affiliated with Rutgers College at New Brunswick. The New Jersey State Federation of Women's Clubs Has Organized a Campaign to Raise Money for the Construction of This Building

THE New Jersey State Federation of Women's Clubs, with a membership of nearly 50,000, held its fall convention in Newark, N. J., on Tuesday, Oct. 9, Mrs. Clayton D. Lee, president, presiding.

After the call to order, the audience of over a thousand persons sang "America the Beautiful," then saluted the flag, after which there came an invocation by the Rev. Dr. W. J. Dawson. Mrs. William H. Osborne, president of the Contemporary Club of Newark, made an address of welcome, which was responded to by Mrs. Lee. The Rev. Florence Randolph brought greetings from the New Jersey State Federation of Colored Women's Clubs.

A number of addresses were then made on the various departments of the Federation's activities. These included one on "Institutional Co-operation" by Mrs. W. H. Aikman, Jr.; on "Public Health" by Dr. Lavinia Bailey Clement, on "Home Economics" by Mrs. W. Irvine Hatch, on "Literature and Libraries" by Mrs. William G. Hopper, on "Art" by Mrs. Howard Green, on "Music" by Mrs. Oakley W. Cooke, on "Civics" by Mrs. Josiah J. Tubby, Jr.; on "Legislation" by Mrs. Lee Davis, on "Education" by Mrs. J. J. Leonard, on "Practical Finance" by Mrs. B. C. Wooster. These addresses were all of a very high character, were deeply interesting and eloquently delivered, though the time apportioned to each was limited.

### John C. Freund Guest of Convention

Mrs. M. Casewell Heine, chairman of the College Committee, graciously introduced Mr. John C. Freund, Editor of MUSICAL AMERICA, who was the guest of the convention. Mr. Freund spoke on the subject, "What Music Can Do for All of Us." He had been invited to arouse interest in music inasmuch as the Federation at its convention in May had voted to raise money to build a music studio building and auditorium at the New Jersey College for Women affiliated with Rutgers College at New Brunswick.

After a humorous introduction, in which Mr. Freund referred to the audience as representing Mohammed's idea of Paradise, namely that there was only one solitary male with an infinite number of beautiful women, he took up the importance of music in human life.

He showed that the time had come for us to break away from the old idea that music was just for the select, educated few who went to the opera, symphony and other concerts, for church service or at the other extreme for such recreation as was accompanied by jazz, when the

busy business man was away from home and took his relaxation.

Referring further to the project which the clubs had undertaken with regard to raising funds to build a music studio building and a fine auditorium at the New Jersey College for Women at Rutgers, he said that it was important for them to go to those who had the money—that meant the business men. Most women did not have any money, except such as they could squeeze out from their husbands or surreptitiously remove during the night from their clothing.

He then visioned a busy business man upon whom there descended a committee of charming ladies who generally came at an hour when the business man was figuring out how he would meet the next quarter of his income tax, with trouble in his business and maybe a serious loss, and showed how difficult it would be to get such a man to give a substantial contribution if he were simply asked "to do something for music," in which he was not perhaps at all interested, but when, on the other hand, it was shown to him, what music could do in inspiring his workers in his factory, in allaying the unrest of labor, in Americanizing our alien population, improving the character of the homes of the people, bringing about a better social life in communities, in positively raising the value of real estate, then the busy business man saw

a light and would stretch a point, open his check book and contribute substantially. Mr. Freund gave several forceful and appealing illustrations of his contention.

Contrasting the past with the present, Mr. Freund gave a few facts and figures to show the tremendous growth in interest in music in the last few decades, spoke of the great progress of our musical industries, which today surpass the world in quantity and quality, stressed the importance of getting the value of music recognized in our public school system, for we have to begin with the children before we could dream of really being a musical nation.

At the close of his address he was warmly applauded.

He was followed by Mrs. Heine, who gave some practical hints how the money could be raised for the proposed music studio building and urged on all the various presidents and officers of the women's clubs to take the matter up, as she was convinced that by united effort a very substantial sum could be raised for the project.

It seemed the opinion of the convention that the movement would be successful and that the large membership would get behind the project and carry it through.

After the session the great majority of the delegates went to the luncheon at which Mr. Freund was a guest.



Mrs. M. Casewell Heine, Chairman of the Committee of the New Jersey College for Women

	<b>GALLI-CURCI</b>	Management <i>Evans &amp; Salter</i> 527 Fifth Ave., New York
	<i>Homer Samuel's Pianist</i> Victor Records	<i>Manuel Berenguer Flutist</i> Steinway Piano

## PROSCHOWSKY

Author of "THE WAY TO SING"  
Published by C. C. Birchard & Co., Boston, Mass.  
STUDIO 74 Riverside Drive, New York  
Telephone Schuyler 3320

"It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of 'Bel Canto.'"  
Gratefully yours,

## GALLI-CURCI

# Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

## Vladimir de Pachmann—and How He Strikes Some Younger Contemporaries

To the Editor of MUSICAL AMERICA:

I see "Your Mephisto" mentions some remarks of the egregious de Pachmann and his comparison of himself with the giants of the piano such as Rosenthal, Godowsky, Rachmaninoff and Hofmann and the supreme and incomparable master of them all—Busoni.

The kindest thing that one can say of this sort of thing is that it is the babble of second childhood coupled with vanity.

Critical listeners in London remember his last recital here. Distortion and sentimentalization were everywhere. Apropos of a group of Chopin Mazurkas, they were rhythmically simply unrecognizable as Mazurkas.

Of his grotesque attempts on some bigger works of Liszt's it is difficult to give an idea. **KAIKHOSRU SORABJI.**  
London, England, Oct. 10, 1923.

### Resents Pianist's "Chatter"

To the Editor of MUSICAL AMERICA:

Many of us who had such a good time giggling at Mr. Vladimir de Pachmann on Thursday evening must have come later to realize that any musical impressions we succeeded in carrying home were negligible.

The criticisms of Mr. Deems Taylor and of Mr. Colles, severe though they were, were wholly justified. Mr. de Pachmann cannot expect one to follow his fingers with one mind and his chatter with another. You will do all of us a service, if, by fair means or foul, you can persuade Mr. Vladimir de Pachmann at his November recital to speak to us only with his eyes—and not even with them. **H. MCK. ROTHERMEL.**

New York, Oct. 20, 1923.

### Sees Spiritual Force Animating de Pachmann

Dear Mephisto:

I read with great interest in the issue of Oct. 6, your amusing and informing article on de Pachmann. Perhaps some of your readers would be interested to know how I view his being "reborn pianistically." To me, all things have a very spiritual significance, particularly music, it being a direct expression of God, therefore it would not seem out of place that I look at his case in the light of the infinite.

No great expression, or creation, of any kind can be made unless God speaks, and it is my sincere conviction that a great artist is a great artist only because he has in some way found the connecting link between the human and the divine. He has in some way perfected the medium through which these cosmic, spiritual forces speak, and to me this is what de Pachmann has done, not because he has evolved a new technical system, and holds his wrists thus, and his muscles so. If a man is sufficiently spiritual his expression rises above all material conditions.

Surely, no one could believe that those "old, somewhat heavy hands" could play so divinely with the brain alone directing. Let us really know that should this Spiritual Force, call it what you will, speak through tack hammers the result would be divine.

I know naught of de Pachmann's life, or his philosophy, but I do know that before he could "take you out of the moil and turmoil of every day life, make you forget your cares, your troubles, your griefs and take you with him, into the infinite," he must be in the infinite

himself, so to speak, he must have in some way found the key to the door of the great silent world in which dwell these vast mysterious forces that will help all mankind if they reach them, and further, must help if a great creation or re-creation is made.

Many a truth has been spoken in jest. I refer to the paragraph in your article containing, "presently he suggests divine interference in the matter." Truly, there is a profound significance in this statement to all who believe in a power greater than mankind. Your own statement is proof of de Pachmann's spiritual force, "his tremendous psychic power makes him sometimes appear seven feet high."

If you should ask me what I think is the secret of reaching this Universal Force, I should say first, spiritual self-development and second, oblivion. If an artist has not the first certainly he has the second. How he has reached it without the first is not for me to discuss, but he has, and must have reached the power of oblivion before any real self-expression could result. When the human tries, when the material interferes, the divine disappears. When the great artist plays he is in oblivion. I read again your own words, "he has forgotten you and those about him." **FREDERIC TILLOTSON.**  
Boston, Mass., Oct. 20, 1923.

### Ethel Leginska's Protest

To the Editor of MUSICAL AMERICA:

The interview given to the New York papers recently by Vladimir de Pachmann has come to my notice and in the name of modern pianism and sincere musicianship I protest that such things should appear without public resentment from the many splendid musicians in America today. True, they may consider such piffle not worthy of serious consideration, but then again there is a large body of music students in this great country, a few of whom might be influenced by such stupid statements.

Having waited in vain for some of my colleagues to answer these assertions, I have decided to express my own opinion.

De Pachmann quite modestly calls himself "the greatest pianist in the

world" and impudently declares that both Hofmann and Rachmaninoff are "third-rate pianists." That de Pachmann has made a name for himself as an exquisite performer of small pieces cannot be denied, but where is the big sweep, the gigantic power, the colossal brain of a great pianist such as Liszt (with whom he so discreetly (?) compares himself) or a Rubinstein, of olden days—of a Hofmann, a Busoni, or a Rachmaninoff, of today—where the superb musicianship of a Harold Bauer or a Gabilowitsch? (By the way, the last named can play a Mazurka of Chopin with quite as much charm as de Pachmann).

Typical of de Pachmann's attitude towards his self-asserted "greatness" is a little experience I had with him some years ago.

During one of his Queen's Hall concerts in London I was taken into the artist's room to meet him. Upon being introduced as a coming young pianist, de Pachmann lifted his hand to my mouth in order that I might have the honor of kissing it. Being not at all inclined to avail myself of this opportunity, I gave him instead a good British handshake. With a howl of indignation he went hopping about the room, first on one foot, then on the other, exclaiming "She bruk' my wrist! She bruk' my wrist!" while a circle of doting de Pachmann enthusiasts glared at me for my "gross affront to the master."

This is only another instance of the overwhelming conceit of this man who considers himself the equal of Liszt.

To play the piano in a great way does not mean just a marvelous twittering of the fingers. Nearly every great pianist of the past and present century has composed, conducted and taught, which meant continuous musical development. This was reflected in their playing, making it not just a lovely noise, but something that speaks from the head and heart.

De Pachmann in making the public statement he did, spoke as if America were still as musically ignorant as it was twenty-five years ago. On the contrary, probably now there is no other country in the world better able to decide for itself, having had all that is best in music and the world's greatest artists. Assertions that thus reflect upon the intelligence of the musical public here should not go unchallenged.

**ETHEL LEGINSKA.**  
New York City, Oct. 17, 1923.



Mme. CAHIER'S next New York recital will take place at Town Hall, Wednesday Evening, October 31st.

## MME. CHARLES CAHIER

Contralto

Uses and Endorses



EXCLUSIVELY

New York City, Jan. 15, 1923.

The Baldwin Piano takes its place today in the first rank of master-pianos through its sterling qualities, beauty of tone, sonority, power and a melodious singing quality that harmonizes perfectly with the voice.

I am happy to know that the Baldwin is to be my comrade on all my tours.

(signed) Mme. CHARLES CAHIER.



CINCINNATI CHICAGO ST. LOUIS NEW YORK  
LOUISVILLE INDIANAPOLIS DENVER DALLAS SAN FRANCISCO

\*\*\*\*\*  
**ETHEL GROW** Unique Programs Featuring  
**AMERICAN COMPOSERS**  
 Studio: 200 W. 57th St., N. Y. C.  
 Contralto Invaluable to Serious Students of American Music  
 Management: Ernest Briggs, Inc., 1400 Broadway, New York, N. Y.  
 \*\*\*\*\*

\*\*\*\*\*  
**JOHN CHARLES THOMAS** American Baritone  
 Concerts—Recitals—  
 Oratorio  
 Entire Season 1922-1923  
 Management:  
 R. E. Johnston, 1461  
 Broadway, New York  
 Knabe Piano Used  
 \*\*\*\*\*

\*\*\*\*\*  
**ERNESTINE SCHUMANN-HEINK**  
 Exclusive Management, S. HUROK, Inc., Aeolian Hall, New York  
 STEINWAY PIANO  
 VICTOR RECORDS  
 KATHERINE HOFFMAN, Accompanist  
 FLORENCE HARDEMAN, Violinist  
 \*\*\*\*\*

\*\*\*\*\*  
**JOHN McCORMACK** MANAGEMENT  
 CHARLES L. WAGNER  
 D. F. McSWEENEY  
 511 FIFTH AVENUE  
 NEW YORK  
 \*\*\*\*\*

\*\*\*\*\*  
**MARIE SUNDELIUS** SOPRANO  
 Metropolitan Opera Company  
 Management Haensel & Jones  
 Aeolian Hall, New York  
 \*\*\*\*\*

\*\*\*\*\*  
**HILDA GRACE GELLING** VOCAL STUDIO  
 128 West 72d St., Endicott 1587  
 Associate Teacher of Singing with PERCY RECTOR STEPHENS  
 \*\*\*\*\*

\*\*\*\*\*  
**ETHELYNDE SMITH, Soprano**  
 seventh Southern Tour, November and December, 1923. Fifth Tour to the Pacific Coast, January, February and March, 1924. Eastern Engagements en route, and in October, 1923, and April and May, 1924.  
 Address: 458 Cumberland Avenue, Portland, Maine.  
 \*\*\*\*\*

\*\*\*\*\*  
**CHAMLEE** TENOR  
 METROPOLITAN OPERA COMPANY  
 Management Wolfsohn Musical Bureau  
 Fisk Building, 57th St. and Broadway, N. Y.  
 Brunswick Records  
 \*\*\*\*\*

\*\*\*\*\*  
**MASTER INSTITUTE OF UNITED ARTS**  
 Music—Painting—Sculpture—Architecture—Opera Class—Ballet—  
 Drama—Lectures  
 310 Riverside Drive Phone—3861 Academy New York City  
 \*\*\*\*\*

# Notable Music Club Celebrates Anniversary

Wednesday Afternoon Club of Bridgeport Surveys Remarkable Record of Achievement in Twenty-five Years—John C. Freund Emphasizes Importance of Educating the Public to the Value of Music — Mayor Atwater Acknowledges Services Which the Club Has Rendered to the Community—Mrs. Davis, President, and Mrs. George Windsor Tell of the Organization's Steady Progress—Baroness von Klenner Advocates More Music for the Great Middle Class



**BRIDGEPORT, CONN.,**  
Oct. 6.—The Wednesday Afternoon Musical Club of this city celebrated at the Stratford the 25th anniversary of its

distinguished career with a reception and dinner. The local press gave extensive reports of the affair, as many noted musicians were present among the hundreds of members, former members and guests. In the afternoon there was a reception when Mrs. Charles D. Davis, the president of the club, received the guests. The dinner was served in the ballroom. Tables were profusely decorated with flowers.

### Notable Guests

At the president's table were the guests of honor, who included Mayor Atwater, the Baroness Katherine von Klenner, president of the National Opera Club; John C. Freund, Editor-in-Chief of



Mayor Atwater of Bridgeport, Conn.

Leaders in the Success of the Bridgeport, Conn., Wednesday Afternoon Musical Club. 1, Mrs. Charles D. Davis, President of the Club; 2, Mrs. Jonathan Godfrey, Ex-President; 3, Mrs. George W. Wheeler, Ex-President; 4, Mary Morse Grannis, Corresponding Secretary; 5, Florence Klein Bishop, Chairman of the Program Committee, and 6, Mrs. D. H. Warner, Ex-President

MUSICAL AMERICA; Harry Rowe Shelley, well-known organist and composer; John Adam Hugo, pianist and composer of the opera "The Temple Dancer," produced at the Metropolitan, and also the author of the "Sun God," which is to be presented at the fifth anniversary of the opening of the Panama Canal; Victor Biart, Jonathan Godfrey, vice-president of the Oratorio Society; Mrs. John C. Downs, president of the State Federation of Music Clubs; Mrs. Burns, president of the Stamford Musical Club; Mrs. Bassick of the Cheshire Musical Club; Miss Marion Fowler, president of the St. Ambrose Musical Club of New Haven; Mrs. George McLean, an ex-president of the St. Ambrose Club, Dean Smith and Ellsworth Grumman of the Yale Music School, besides the heads of the Federated Clubs of Bridgeport.

With Miss Mary L. Peck at the piano, the program started with the singing of "America the Beautiful." During the dinner a number of songs were sung by the members and their guests. The president then read the collect used by the National Federation to open its meetings. She said, "We have passed the silver milestone and are celebrating the first twenty-five years of our existence."

### Mayor Atwater Praises the Club's Work

Mayor Atwater extended greeting on behalf of the city to the club and its guests and briefly referred to the value and power of music in our life. Incidentally, he stated that in coming into office he had resolved to attend no banquets of organizations, but he had made an exception in the case of the Wednesday Afternoon Musical Club for the reason that he had long been aware of the great service to the cause of music which it had rendered to Bridgeport.

"A city," said the Mayor, "is known by its music. We have this club and the Oratorio Society to thank for the high standard of the music enjoyed here. The club has rendered notable service in bringing to Bridgeport the finest artists to be secured in the musical world and has done much to stimulate our interest in music in general."

In calling upon Mrs. Windsor, the historian of the club, the president paid a great tribute to the Board of Education in Bridgeport for allowing credits for music in the high school.

Mrs. George Windsor then told of the achievements of the club since it started in 1898, when Mrs. C. W. Strang and Mrs. Joseph Torrey did so much to put it on a solid basis, as did Mrs. Florence Klein Bishop, also Mrs. Jonathan Godfrey and Mrs. George W. Wheeler, past

presidents. Particular compliment was paid to the present president, Mrs. Davis.

### A Notable Record

A long list was given of the members of the club who had won success in the great world of music. Among those mentioned were Jean Stockwell Budlong, concert violinist of New York; Mrs. Alice Smith Godillot, soprano; Miss Vera Cameron Curtis, soprano, formerly with the Metropolitan Opera Company; Mrs. Ethel Poland Hubbell, soprano, now of Middletown; Miss Gertrude Field, violinist, and now in charge of music settlement work in San Francisco; Mrs. Lena Mason Barnsley of the Aborn Opera Company; Madame Marie Caselotti of the De Feo and International Grand Opera Company; Miss Eva Frisbie, organist and supervisor of music in the New York public schools; Mrs. Leila Heisler Calder, accompanist for the Norfolk Music Festival and supervisor of music in the public schools of Newark, N. J.; Mrs. F. M. Card, original of the Courtright system of musical kindergarten; Blanch Goode, concert pianist and composer and instructor of music at Smith College; Mrs. Elizabeth Limont Rodriguez, pianist, who won a scholarship at Fontainebleau, France; Miss Belle Barnes, supervisor in the New Jersey public schools, and Miss Katherine Richards, concert contralto and church soloist in New York.

[Continued on page 13]

# Bachaus in England

October	3rd—Newcastle	November	19th—Hull
"	5th—Glasgow	"	21st—Nottingham
"	6th—Edinburgh	"	22nd—Mansfield
"	8th—Dundee	"	23rd—Chesterfield
"	10th—Sunderland	"	26th—Birmingham
"	11th—Bradford	"	29th—Cheltenham
"	13th—Southampton	December	1st—Cardiff
"	19th—Eastbourne	"	3rd—Queens Hall, London (with Symphony Orchestra, Sir Thomas Beecham, Brahms Concerto B flat)
"	20th—Reading	"	4th—Sheffield
"	27th—Bournemouth	"	5th—Middlesbrough
"	28th—Royal Albert Hall, London	"	7th—Belfast
November	3rd—Derby	"	8th—Dublin
"	9th—Halifax	"	12th—Bristol
"	14th—Leicester	"	13th—Preston
"	16th—Hanley	"	15th—Queens Hall, London, Recital
"	17th—Liverpool (afternoon)		
"	17th—Manchester (evening)		
"	18th—Royal Albert Hall, London		

# Bachaus in America after January 15, 1924

**Concert Management Arthur Judson**

Fisk Bldg., New York

BALDWIN PIANO

Pennsylvania Bldg., Philadelphia

DUO-ART RECORDS

## Musical Club of Bridgeport, Conn., Celebrates Twenty-fifth Anniversary

[Continued from page 11]

The great artists, singers, pianists, organists, quartets, trios, who had appeared at the clubs' concerts comprised nearly everyone of note in the musical and in the operatic world.

Mrs. Davis, the club's president, in her introductory address expressed her gratification when she looked on the large assembly that had come together to celebrate their twenty-fifth anniversary. She remembered the small group from which the organization had sprung a quarter of a century ago. She alluded to the fact that the musical clubs in the State Federation were mostly from this part of the State, and urged effort be made to get more cities interested in the movement.

She called upon Jonathan Godfrey, vice-president of the Oratorio Society, who responded with a brief talk in which he spoke of how much the club had done in promoting appreciation of the best

in music by bringing the greatest artists to the city.

The president next introduced to the company John C. Freund, the veteran editor of MUSICAL AMERICA, and referred to him as a man who has greatly forwarded the ever growing respect for the talent of real Americans.

### John C. Freund Stresses the Value of Music

Opening with a couple of humorous stories, Mr. Freund explained as the reason why the cause of music was backward in some parts of New England, perhaps some parts of Connecticut, that the early colonists, the Pilgrims and then the Puritans, were not interested in music or the arts. In fact, in their early chapels music was virtually barred even from church services. That influence still remained.

Then, being continually interrupted by laughter and applause, he contrasted the

conditions of music years ago with the tremendous growth of musical knowledge and culture that had come about in this country in the last few decades.

He spoke of his discovery of what the country was spending on music and his public work since 1913 and of the results, which included indignation meetings being held in Berlin just before the war when he brought out the terrible conditions of many of our students abroad.

He briefly reviewed the musical situation, and showed that there were any number of earnest, well meaning people who were trying to do something for music, when the great effort that should be made was to educate the public, especially those who had not yet taken any real interest in music, as to its value in our human life, what it could do for all of us.

He told a number of interesting and humorous stories to show the power of music in allaying the unrest of labor, in bringing about better social conditions, in helping to Americanize the alien population, told how a business man had been saved from disaster by Rubinstein's Melody in F.

He told of the large number of industrial and business concerns that had found that music during the working hours had a great value. He spoke of the proclamation issued by former Governor Brumbaugh of Pennsylvania, which had brought about the introduction of singing parades, a movement that today persisted in many cities, particularly in the schools.

He showed the importance of bringing good music and plenty of it into the public school system as a basis. On that then we could build. He showed how good music helped a town, indeed, increased the value of real estate. Social life, even the movies, was unthinkable without music.

One of the things those who were interested in music had to do was to get at the business man. He was the one who had the money. It was not enough to ask him to do something for music. He must be shown how music could practically help him in every one of his activities.

The time had come to declare absolutely that music was not merely for the cultured few, but for all.

He particularly stressed the need of Americans standing up for their own talent, patronizing their own music teachers, of course, on their merits. It was no longer necessary, he declared, to go to Europe to get a musical education. We had just as good teachers and music schools in this country as they had abroad. True, we did not have as yet sufficient opportunity for our operatic talent, but the time would come when there would be more operatic companies established in the country. Indeed, there had been a great change in this regard in the last few years.

Just as we Americans had already proved to the world that we could excel in industry, in invention, in our material wealth, so the time would come when we should show the world that we could also succeed in science, literature and the arts, and particularly in music.

The day will come, too, when our com-

posers will break away from the old rut, no longer be pale imitators of the great masters, but would express through their music the great message that democracy triumphant has for humanity.

At the close of his address, long continued applause forced Mr. Freund to rise in acknowledgment.

### Baroness von Klenner Makes a Witty Speech

Mr. Freund was followed by the Baroness Katherine Evans von Klenner, president of the National Opera Company, who made a very bright and witty speech, during which she spoke of the need to give music to the great middle class which is not aware that it needs it.

She spoke of Eastman of Kodak fame who had established a fine conservatory of music in Rochester as well as a symphony orchestra and who was bringing instructors from the Volga and has imported an Armenian for his opera school to test out the voices of the aspirants.

She spoke of her own organization. She said it was not a musical club—it was an educational organization, working for opera for the people, by the people and at their price. She paid a warm tribute to John Adam Hugo of Bridgeport, whose opera, "The Temple Dancer," was successfully produced at the Metropolitan.

Baroness von Klenner was warmly applauded at the close of her address.

During the evening, Mrs. Gertrude McAuliffe, soloist at a Hartford church, sang several numbers. Mrs. Alice Mertens, formerly of this city and now a concert singer and soloist at the Temple Beth-El in New York, was enthusiastically received with her songs, "The Lament of Isis," by Granville Bantock; "The Plow Man," "In the Heart of a Rose," "Candlelight Time." She also sang "On a Misty Sea," composed by Mrs. Elizabeth Black, now of New York, formerly a member of the club.

The president then declared the meeting at an end, on which the entire company sang "Auld Lang Syne," and an evening that will ever be memorable in the musical annals of Bridgeport passed into history. C. W.

### NEEDHAM, MASS.

Oct. 15.—The opening concert of the season was held in the Town Hall on Oct. 1, when, under the auspices of the Knights of Columbus, Needham Council presented the first of a series of concerts which are to be held during the winter. Donato Colafemina, tenor, sang "M'Appari" from "Martha," "O Paradiso" from "Africana" and songs by Sanderson, Kreisler, Castaldoni and Strelezki. Alice Gustafson, violinist, was heard in numbers by Schubert, Kreisler and Rehfeld. Ethel Hutchinson, pianist, winner of the State Federation Contest last spring, played works by Chopin, Goddard and MacDowell, besides the accompaniments for both singer and violinist. At the New Century Club, on Oct. 3, Jacques Hoffman, violinist of the Boston Symphony; Anthony Guarino, tenor, and Margaret Withersteine, pianist, gave a short recital following the meeting. MABEL P. FRISWELL.



## OLIVER DENTON

Pianist

"A very interesting player, displaying always a fine sense of rhythm, a wide range of dynamics, good tone and a keen sense of dramatic values."—N. Y. World.

Management, LOUDON CHARLTON  
Carnegie Hall, New York

Steiff Piano



## CARMEN EYLEES

CONTRALTO

## CHARLES E. BAILEY

TENOR

## JOINT RECITALS

Management

CHELSEA LYCEUM BUREAU  
100 W. 96th STREET NEW YORK CITY

New England, January-February, 1924



**"A Young Sister of a Spiritual Heifetz"**

—*New York Sun and Globe*

# CECILIA HANSEN

**"Peer of the Auer Clan"**—*New York Times*

**ECHOES OF A "Brilliant Debut":**

—*New York Evening Post*

Peer of the Auer clan, playing like a man, but yet a woman, Cecilia Hansen made her first appearance in America yesterday afternoon. Those present are likely to remember the occasion, for Miss Hansen will not long remain a stranger to the greater public of New York. In five minutes had captured her house. At once proved possession of "the Auer tone." Brought the answering roar from the pit. Command of style no less than great tone.—*New York Times*.

A new planet swam into public ken yesterday afternoon. Is of the first order. She has power and color and variety of tone—such tones as one dreams of hearing and hears only too seldom. Miss Hansen is emphatically one to be reckoned with. No such vivid interplay of tone qualities has been heard here this season. For precision, and apparently only a slight drawing upon a great reserve of power, it was unsurpassable. She is one in hundreds.—*New York World*.

She is a violinist of uncommon gifts. Her tone is large and mellow and opulent. She has sensibility and intelligence and musical feeling; and she has a touch of "the grand manner" in her style.—*New York Tribune* (Lawrence Gilman).

She is like a young sister of a spiritual Heifetz. Her tone is the stuff of angels' wings, and lifts the lilt of what she plays into regions of bliss and utmost peace.—*New York Sun and Globe* (G. W. Gabriel).

The audience gave her a veritable ovation. Miss Hansen's playing was characterized throughout by agreeableness of tone, clean, secure execution and genuine musical feeling. One of the musically elect.—*New York Evening Mail* (Pitts Sanborn).

She has a stage presence that will prove an asset, and plays like a born musician. Marvelous technical dexterity. Beautiful tone. Genuine musical taste and mastery.—*New York Evening Post* (H. T. Finck).

She is dowered with temperament, individuality and refinement. She drew a superb and sonorous tone from her instrument, a quality as rich as a 'cello and as haunting as a flute. Her technique was facile and fluent. She played with taste, revealing a firm musical fibre and a broad scope in tonal shading.—*New York American* (Grena Bennett).

**Wolfsohn Musical Bureau, Inc.**

250 West 57th Street    :-    :-    New York City

*Knabe Piano*

## Toscha Seidel Champions Classics Against Invasion of Modernists

IT is almost as difficult to interpret the many-sided personality of Toscha Seidel as it was for him to make a successful debut in Stockholm some years ago. He was fourteen years old and it was on the occasion of his first visit to the Swedish capital that he had his first romance. The prospect of an appearance before the King and Queen in the difficult Tchaikovsky Concerto meant little to him at such a time, for the world was tinged with a rosy hue that he had never seen before. For the first time in his life practice went by the board and after a successful rehearsal a day or so before the concert, he neglected his violin altogether. Arriving at the hall a little time before he was to appear, he thought to exercise his fingers on a difficult passage in double thirds, but it would not come. He tried a less difficult phrase with like result, and just as he was frothing over the failure of a third attempt, the attendant informed him that the conductor was waiting for him to go to the stage.

For the first time in his life Toscha was frightened, even paralyzed. His mother had never seen him in such a state, and not knowing what to say, encouraged him with "Now you will play like a pig," and he went, trembling, on the stage. He took his position, bowed to the audience and began to tune his instrument. The concertmaster touched him and whispered that he had forgotten to salute the Royal Pair. Much confused, he made his bow, and the audience, including the King, grasped the situation and broke into a hearty laugh, which added to his discomfort. The introduction was finished and Toscha lifted his hand to draw the first phrase. Realizing that he could not play with a shaking arm, he decided to ignore the admonition of his master, Leopold Auer, and to hold his wrist stiff. The first two notes gave him confidence and something seemed to snap within his mind. He resolved to play well and show his mother that he would not play "like a pig." Poise and assurance supplanted fear and trembling and he played as he had never played in his life before. The next day, when a reporter from one of the newspapers came for an interview,

he asked Toscha if he had not been afraid to appear before the King and such a large audience. He said no, the only person he was afraid of was his mother, because she was so strict!

While he admits several burning romances since then—he will be twenty-four within a few days—music is not the only other interest of Mr. Seidel. Yet it is his chief interest, his very life, he declares, with an emphatic toss of his shaggy head. But music has become a settled thing in his life. He takes it for granted and thus, is enabled to give his attention to other pursuits with abandon. Talk to him of literature, and he, who knew no word of English a few years ago, will hold forth in a flow of excellent language on the greatness of Tolstoy and the practicability of his ideas. Or speak of science, and he will tell of his researches in bacteriology, a field of activity which almost rivals his love for music.

### Defends the Classics

Mr. Seidel is not one of those musicians who employ music to exhibit their own prowess. He is the interpreter, the searcher after beauty and the revealer of its message. He is particularly fond of the masters and believes that in their music are depths that have never yet been plumbed. He does not condemn the modern school, because, he says, it may be great music, but it awakens little response in his own soul. That is why he has not followed the example of several of his contemporary violinists and composed for his instrument. He does not care to use the modern idiom, and exclaims that it would be sacrilege to Bach, Beethoven and Brahms to employ the old forms.

"Composition is now in a stage of transition," said Mr. Seidel, "and while there will doubtless arise an exponent whose music the judgment of time will indorse, I prefer to devote my talent to the old school. I discover new beauties in the works of the masters every day and criticize my work continually so that I may reveal them more fully.

"I have never been able to understand why artists should oppose criticism, and it is my conviction that as soon as an artist considers himself above criticism, in that minute he has attained the limit of his development. One may know music and be able to judge the merits



Toscha Seidel, Violinist

of a performance without being himself a performer. I am not a pianist, but that does not mean that I have not a standard by which to judge the playing of pianists. An artist should recognize the fact that there are as many opinions as there are individuals, and that one of the best ways to broaden his conception of a work is to listen to the opinions of others. Personally, I have always welcomed criticism, for no matter how severe the critic may be, I consider him kind, knowing that I am a sterner critic of my work than he."

Mr. Seidel is most appreciative of the success which he has had in America and is glad that his managers have arranged another tour for him in the United States this season. His first concert will be given in Carnegie Hall, New York, on the evening of Nov. 1, on which occasion he will practice what he preaches with respect to the classics, by playing a Mozart concerto. His accompanist this season will be Valdemar Liachovsky, a pianist new to the American public. Mr. Seidel will not visit the Pacific Coast where he became a popular artist last season, but will confine his activity to the East, South and Middle West.

HAL CRAIN.

## Marriages

SAN ANTONIO, TEX., Oct. 20.—M. Augusta Rowley, concert manager of San Antonio, was married on Oct. 11, at Sedalia, Colo., to John J. Rhodes of Virginia and Denver. Mr. and Mrs. Rhodes will reside in Colorado.

GENEVIEVE M. TUCKER.

LOUISVILLE, KY., Oct. 20.—Robert D. Parmenter and Cora Cook, teachers at the Conservatory here, were married on Oct. 9.

REBECCA C. THOMPSON.

### ESSAY PRIZES AWARDED

Contestants Tell How Music Can Make Better Homes

A contest for essays, on the subject, "What Music Can Do to Make Better Homes," recently conducted by the "Better Homes in America" Association, in cooperation with the Music Industries Chamber of Commerce, resulted in awards to a dozen contestants. First prize, a \$500 piano, was awarded to H. C. Van Closter of Kansas City, Mo., and a second prize of a \$200 phonograph was won by Katherine Hustvedt of Decorah, Iowa.

Other awards, including individual credits of the amount of \$25 in the purchase of musical instruments, were made to John M. Williams and Helen Walters, both of San Diego, Cal.; James Potter Keough, New York; Katherine Nicholson, Grand Rapids, Mich.; W. L. Thickson, Conway, Ark.; Malcolm L. Cobb, New Haven, Conn.; George Ashton, New York; Elizabeth E. Chamberlain, Louisville, Ky.; Mrs. Laura Schubert, St. Charles, Mo., and Louise Harrison, Salisbury, N. C.

The judges for the contest included Mrs. John F. Lyons, president of the National Federation of Music Clubs; Mrs. Marx Oberndorffer of Chicago; C. M. Tremaine of the National Bureau for the Advancement of Music, and Kenneth C. Clark of Community Service, Inc.

Barbara Maurel, mezzo-soprano, will appear in a joint recital with Toscha Seidel in Newburyport, Mass., on Nov. 9.

## RUSH TO HEAR NEW ATLANTA SYMPHONY

Hundreds Wait in Line for  
Second Concert Given by  
Leide's Forces

ATLANTA, GA., Oct. 20.—The second concert by the newly-founded Atlanta Symphony, on Oct. 14, was attended by a capacity audience, and hundreds of persons waited in lines to secure general admission. When the doors were opened, the free seats were filled almost at once. A few membership tickets, costing only \$10 and including two reserved seats for each of the twelve concerts, are still available.

The program for the second concert was a fine one. The more than fifty players of the orchestra, under Enrico Leide's baton, played well the Prelude and the introduction to Act III of "Lohengrin"; Mendelssohn's "Fingal's Cave" Overture, and Liszt's "Les Préludes."

Saint-Saëns' Prelude to "The Deluge" opened the second half of the program. An arrangement by Mr. Leide of Handel's Largo brought some fine work by Mary Griffith Dobbs, solo harpist, accompanied by the organ. This number was encored. Rossini's "William Tell" Overture brought the program to a stirring close.

### W. H. MURPHY GIVES ORGAN TO THE DETROIT SYMPHONY

Instrument Built by Quebec Firm to Be  
Dedicated in Concert Led by  
Gabrilowitsch

DETROIT, MICH., Oct. 20.—A gift of a new electrically operated organ to the Detroit Symphony has been made by Mr. and Mrs. William H. Murphy, who are both well known for their long list of benefactions to music in this city. Mr. Murphy has been president of the orchestra for several successive years and has been one of its most liberal patrons.

The organ, which will cost approximately \$45,000, is being built by Casavant Brothers of Ste. Hyacinthe, Quebec. It is expected that the work of installation in Orchestra Hall will begin early in December and that it will be completed in February, when it is planned to give a dedicatory concert under Ossip Gabrilowitsch's leadership.

An organ room was built in Orchestra Hall, to the right of the arch, back of the first four boxes, at the time of its erection. The organ will remain here, by the terms of the gift, so long as the Symphony remains integrally as it now is, and in event of its disbanding the instrument will revert to Mr. and Mrs. Murphy. The instrument has a movable console, which can be placed anywhere on the stage or in the pit. The old stage apron, used to accommodate the orchestra, has been done away with. Two movable platforms, which may be raised to the level of the stage or lowered to form an orchestra pit, will be installed.

### MADE MUNICIPAL ORGANIST

Atlantic City Appoints A. S. Brooks to  
Play on City's New Instrument

ATLANTIC CITY, Oct. 20.—Arthur Scott Brooks has been appointed municipal organist and will soon begin a series of recitals on the new organ that is being completed in the high school. Mr. Brooks came to Los Angeles from Australia about twenty years ago and as technician for the Art Organ Company superintended the erection of the organ in Leland Stanford, Jr., University, at that time the largest college organ. He next superintended the building of the great organ at the St. Louis World's Fair and remained there as organist during the Exposition. This instrument is now at Wanamaker's in Philadelphia.

At the conclusion of this engagement Mr. Brooks located in New York, where he was for fifteen years private organist to ex-Senator William A. Clark. For the last four years he has been technician for the Midner-Losh Company, which has installed the new organ in this city. His exhibition of the uncompleted organ last spring brought immediate offers for the position.

Olga Samaroff, pianist, will give a recital in Chambersburg, Pa., on Nov. 9.

## MARIE MILLER

Personal Representative: Eve Horan  
255 West End Ave., New York City  
Phone, Endicott 2999

Associated with the Anglo-American  
Musical Bureau

Member of the Faculty of  
The Institute of Musical Art  
Frank Damrosch, Director

Private Studio:  
Hotel Ansonia, New York



## HAROLD MORRIS

PIANIST

One of the few.—*New York Times*.

An artistic and technical ability not often seen in concert world today.—*New York Evening Mail*.

Broader musical vision than most of his contemporaries.—*New York Tribune*.

A limited number of pupils accepted

STUDIO: 316 W. 95th ST., NEW YORK

## Cities on Pacific Coast Wish to Hear San Francisco's New Opera Company

Gaetano Merola Is Already Preparing for Season Next Year—  
Chorus to Be Kept in Rehearsal—Appoint Committee to  
Watch City's Interests in Movement for National Conservatory—  
Margaret Matzenauer and Clarence Whitehill  
Open Concert Series

By CHARLES A. QUITZOW

SAN FRANCISCO, CAL., Oct. 20.—In advance preparation for the San Francisco Opera Company's 1924 season, Gaetano Merola held the first rehearsal of the chorus at the Carosio studios on Oct. 10. There will be several rehearsals a month between now and the time when daily rehearsals will again be called. Arturo Casiglia, chorus master and assistant conductor, remains in San Francisco to assist Mr. Merola.

It is practically certain that the next opera series will be given in the Civic Auditorium, as the War Memorial Opera House will not be completed in time. Mr. Merola has already been approached about the possibilities of giving performances in other Coast cities and it has been determined if such performances are given, that the company must appear in its entirety as the San Francisco Opera Company. With

receipts a surplus of \$20,000 from the season just completed, and the Opera Association in possession of valuable stage properties, prospects for the new season are distinctly encouraging.

Plans are under way to engage the cooperation of California musicians in securing for San Francisco the unit of the proposed National Conservatory which will be designated for California. A committee of local musicians has been appointed, consisting of Frank Carroll Giffen, president of the California State Music Teachers' Association, Henry Bretherick, George Kruger, John C. Manning, Carolus Lundine, Rose Relda Cailleau, Marie Withrow, Mary Alverta Moore, Harriet Fish, Grace Fields, Lillian Birmingham, Evelyn S. Ware, Nellie Strong Stevenson, Jessie W. Taylor, Augusta S. Gillespie and Pierre Douillet.

The Elwyn Concert Bureau, which recently established branch offices in San Francisco, opened its season auspiciously at the Curran Theater on Oct. 14, with Margaret Matzenauer and Clarence

Whitehill. The artists were greeted by a well filled house. Mme. Matzenauer sang with warmth of color and a richly rounded tone, being perhaps most impressive in her Wagnerian group: *Erda's* Warning from "Das Rheingold;" "Dreams," the study for "Tristan," and "Schmerzen." Mr. Whitehill displayed his familiar virtues in his reading of *Hans Sachs' Monologue*, "Was Duftet doch der Flieder" from "Die Meistersinger," "Traum Durch die Dämmerung" of Strauss and other numbers. Encores were freely demanded and freely given. The artists were called forth for "La ci Darem la Mano" after their final duet from Donizetti's "La Favorita." Georges Vause was an unobtrusive and thoroughly reliable accompanist.

Alice Seckels presented Rose Florence, mezzo-soprano, in recital before an audience which crowded the Italian Room of the St. Francis Hotel on Oct. 16. Miss Florence disclosed vocal charm, a resourceful technique, and marked versatility in the interpretation of a program which included works of Handel, Hugo Wolf, Richard Strauss, Chausson, Emerson Whithorne, La Forge, Moussorgsky, Rimsky-Korsakoff, de Falla, and the resident composer, Mary Carr Moore.

Striking costumes lent pleasing color to the Russian and Spanish groups. Benjamin Moore was the accompanist.

Lincoln Batchelder, pianist, and Rena Lazelle, vocalist, were the soloists at a concert given at the Fairmont Hotel by the Pacific Musical Society on Oct. 11. Miss Lazelle, who heads the vocal department of the San Francisco Conservatory, sang Ernest Bloch's setting of Psalm 114, Wintter Watts' "Barcarolle," Clough-Leigher's "A Little Maiden," and "A Friend," by Lillian Hodghead, co-director of the Conservatory. Mr. Batchelder's program consisted of a "Novelle" by Nikolai Medtner, and Etude de Concert by Scholzer, Schumann's "Etudes Symphoniques," and Liszt's Petrarch Sonnet 127.

Joseph N. Weber, president of the American Federation of Musicians, recently arrived from the convention of the American Federation of Labor at Portland, Ore., addressed the members of Musicians' Union Local No. 6 on Oct. 15, and was later entertained at a banquet.

The Colonial Opera Company, directed by Claire Harrington and A. Serantoni, presented a miniature performance of Donizetti's "Don Pasquale," in English, at Sorosis Club Hall on Oct. 12.

## Los Angeles Philharmonic Begins Season with Brilliant Program

Huge Audience Greeted Conductor Rothwell with Enthusiasm—  
Strauss' "Till Eulenspiegel" Has First Local Performance—Alda and Tertis Give First Concert of Behymer Series

By BRUNO DAVID USSHER

[By Telegraph to MUSICAL AMERICA]

LOS ANGELES, CAL., Oct. 22.—The musical season opened brilliantly on Oct. 19 with the first concert of the season by the Los Angeles Philharmonic, Walter Henry Rothwell, conductor. The program consisted of Beethoven's Seventh Symphony, Strauss' "Till Eulenspiegel," which had its first performance in this city, and Debussy's "Iberia." The new additions to the personnel of the organization have noticeably strengthened the orchestra, and the playing throughout was of the highest order, winning for the men and Mr. Rothwell round after round of enthusiastic applause. The demand for seats is already twenty per cent above that of last year and more applications have been made for the orchestra by towns in the vicinity than it can possibly fill. William Andrews Clark, whose generosity has made the orchestra possible, is receiving the grateful thanks of all Los Angeles music-lovers.

Frances Alda, soprano of the Metropolitan, gave the first concert of L. E. Behymer's Philharmonic Course on Oct. 17. The audience crowded the house and insisted on triple encores after several of the groups. Lionel Tertis, viola player, making his first appearance here, was enthusiastically received and his playing was a revelation of the possibilities of the instrument.

May MacDonald Hope and Calmon Luboviski, violinist, of the Los Angeles Trio, were heard in recital the following evening, giving the first performance on the Pacific Coast of a Sonata by Ernest Bloch, winning high approval from the audience for their playing of the difficult ultra-modern work.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

**CALMON LUBOVISKI**  
SOLO VIOLINIST  
CONCERTS-RECITALS  
Mgmt. L. E. Behymer, Los Angeles

**GERTRUDE ROSS**  
1000 Alvarado Street. Los Angeles

New Songs for Programs  
and Teaching: "Work,"  
"Sakura Blossom," Spanish-California  
Folk Songs



## ALMA BECK

CONTRALTO

ENGAGED

Columbia University  
Recital, October 24th

Brooklyn  
Institute of Arts and Sciences  
Recital, November 7th

Concert Direction Alma Beck  
Steinway Hall, New York

MISS LUCY M. SHIELDS  
Manager



Enrichetta Onelli, Soprano

# Onelli-Schofield

Announce the Reopening of Their Vocal Studio

: Season 1923-1924 :



Edgar Schofield, Baritone

73 WEST 11th STREET

Tel. Chelsea 7216

NEW YORK

W  
I  
L  
L  
E  
M

# VAN GIESEN

Teacher of Singing

Second Season in New York  
Studio: 333 West 86th St.,  
New York City

APPLICATIONS BY MAIL ONLY



## HAIL MARY GARDEN IN DENVER RECITAL

### Local String Quartet Gives First of Four Public Concerts

By J. C. Wilcox

DENVER, Oct. 20.—Mary Garden made her first local concert appearance at the Auditorium on Oct. 8, in the first subscription event of the series under Robert Slack's management. Miss Garden's volatile temperament, familiar to the local public in operatic environment, somewhat characterized her platform demeanor. She revealed a keen interpretative sense, and though her vocalism was not always impeccable, she achieved entirely satisfactory results in some of her songs.

Gutia Casini, 'cellist, the assisting artist, substituting other numbers for those listed on his program, played with appealing tone and sentiment, and was rewarded with spontaneous applause. Georges Lauweryns gave the Liszt "Rigoletto" Paraphrase as a solo, and played deft accompaniments for both artists.

The Chamber Music Party presented the Denver String Quartet in the first of a series of four public concerts at Wolcott Auditorium on Oct. 12. The new 'cellist of the quartet, Frank John, played with a mellow tone and true intonation. Henry Trustman Ginsburg, first violinist, exhibited on this occasion a tone refined in texture and pliable in cantabile passages. The other members of the organization are Walter C. Neilson, second violin, and Maurice Perlmutter, viola. The program consisted of the Schubert E Flat Quartet, the Romanza from Grieg's Quartet, Op. 27, and the Beethoven Quartet in D.

The quartet is under the tutelage of Horace Tureman, conductor of the Denver Civic Symphony. It is sponsored by a group of chamber music lovers to give Sunday afternoon subscription concerts in their homes; and the series of four public concerts will give the general music loving public an opportunity to hear this organization.

#### Myra Hess to Give First Boston Recital

Myra Hess, pianist, has been booked for her first Boston recital on Oct. 31. Miss Hess has never played in Boston except with the Boston Symphony, and her recital engagement has caused much interest. She is booked by the Phi Kappa Lambda Society in Lincoln, Neb., on Nov. 19.

#### May Korb Booked in Pennsylvania

When May Korb, coloratura soprano, appeared at the Allentown Festival last year many engagements followed her successful debut. This season has brought her engagements in Allentown, Williamsport, Easton, Lehigh, Bethlehem and Selinsgrove.

#### Marie Sundelius to Tour West

Marie Sundelius, soprano of the Metropolitan Opera House, will arrive in America this week and will open her tour of the Middle West and West with a concert in Iowa City, Iowa, on Nov. 1. She will sing in Denver on Nov. 5, followed by concerts in other cities of Colorado. She will appear in Seattle on Nov. 12 and later in Bellingham, Tacoma, Spokane and Portland. Her tour of California will begin on Nov. 26.

#### Civic Orchestra of Kansas City, Kan., Starts Rehearsals

KANSAS CITY, KAN., Oct. 20.—The Civic Orchestra, recently organized under the auspices of the Civic Choral Club, has held very successful rehearsals for its first concert and for "The Messiah." Mrs. P. H. Krumme has been chosen as organist for the orchestra. Rehearsals

are being held at the Central Avenue Methodist Church, under the leadership of Frederick A. Cooke. The program for the first concert includes the "Sakuntala" Overture, Ippolitoff-Ivanoff's "Caucasian Sketches," Rimsky-Korsakoff's "Young Prince and Young Princess" and two short numbers by Henry Hadley, "Pierrot" and "Pierrette."

FREDERICK A. COOKE.

#### DENVER MUSICIANS MEET TO DISCUSS PROBLEMS

##### Local Branch of Franco-American Society Being Formed—Huge Audience Hears Martinelli

DENVER, Oct. 20.—The Musicians' Society of Denver held its first meeting of the season at Chappell House, home of the Denver Art Association, on the evening of Oct. 16. More than 100 of Denver's professional musicians attended the event. George William Eggers, director of the Denver Art Association, delivered an interesting address on "The Inter-relationship of the Arts." John C. Wilcox, president of the society, announced the slogan of cooperation and higher ethical standards as guiding purposes of the organization. John C. Kendel, supervisor of music in Denver's public schools, and president of the Colorado State Music Teachers' Association, and F. W. Carringer, president of the Denver Music Week Association, gave brief talks. Mrs. Fredrika Wadley, chairman of the program committee, outlined the proposed program for this season, and Mrs. W. A. White, chairman of the educational committee, explained the plans of her department. Ralph S. Vernor, chairman of the membership committee, invited all musicians of the city interested in its musical development to affiliate with the society.

A Denver branch of the Franco-American Music Society is being organized. It is anticipated that at least 100 members will have joined before the end of this month. Prominent music patrons and professional musicians of the city are officers and directors of the organization.

E. Robert Schmitz, president of the parent organization, will appear here in recitals on Oct. 31 and Nov. 1, and during his presence in the city will be guest of honor at a dinner to be given jointly by the Franco-American group and the Musicians' Society of Denver.

A. M. Oberfelder's fifth annual subscription series of artist concerts at popular prices was opened brilliantly on the evening of Oct. 15, with a recital by Giovanni Martinelli, tenor of the Metropolitan Opera, and assisting artists. The artist was in fine voice. In five standard operatic arias and numerous songs he gave unstintingly of his ringing voice. The audience, estimated at 6000 persons, recalled him again and again. Flora Greenfield, soprano, joined with Mr. Martinelli in duets from "Aida" and "Bohème." Salvatore Fucito, at the piano, gave excellent accompaniments for the two singers. J. C. WILCOX.

#### Ida Geer Weller Opens Southern Tour

Ida Geer Weller, mezzo-contralto, who is now on a tour of the South, gave her first concert in Nashville before a large audience in the Ryman Auditorium. She sang songs by Handel, Haydn, Bach, Lully, Foote, Beach, MacDowell, Ward-Stephens, Kramer, Bemberg and a group of folk-songs from various nations, with fine effect. She was accompanied at the piano by Miss Frank Hollowell and assisted by Kenneth Rose, violinist.

#### Stowitts Dances in European Capitals

Stowitts, American dancer, formerly partner of Anna Pavlova, is now on a tour of the Scandinavian countries with Mlle. Verbist, Belgian dancer. Previous to the opening of the tour they appeared at the Ostend Kursaal in a concert led by the Belgian conductor, Rasse, with an orchestra of 125 players. They achieved a great success in Albeniz's "Triana," with a special orchestration by Alfredo Casella. Mr. Stowitts made his greatest individual success in a Spanish dance he acquired in Seville. At the conclusion of his season at the Opera in Stockholm, Mr. Stowitts will appear in Christiania and Copenhagen.



The  
**MINNA  
KAUFMANN**  
Studios

All branches  
of singing ♦ ♦

Singers prepared  
for concert, opera  
and theatre ♦ ♦

Mme. Kaufmann

is an authorized  
exponent of the

**LEHMANN  
METHOD**

Courses for  
Teachers ♦ ♦

Kaufmann pupils are  
successfully filling pro-  
fessional engagements  
in many fields ♦ ♦

Correspondence invited

J. CARTELL, Secretary  
601 Carnegie Hall  
NEW YORK N. Y.



Grace Wood  
**JESS**  
Singer of  
Folk Songs  
in Period Costumes  
Management:  
Frederic Shipman  
833 So. Grand Ave.  
Los Angeles, Cal.



**MIECZYSLAW MUNZ**

First Recital of the Season  
Carnegie Hall, Evening, Oct. 31st

Knabe Piano

Ampico Recordings

# Conductors Urge Revival of Choral Singing

[Continued from page 4]

There is another angle which has an important bearing on the situation. This is the reluctance of many excellent teachers of voice to permit their pupils to sing in a chorus, alleging injury to their voices. Good singing never injures the voice. Lack of musicianship on the part of singers is proverbial. Singing in a good oratorio chorus, under a capable leader, will go far toward remedying this deficiency.

The future of the oratorio chorus in America is problematical. In a few places conductors of ability have been able to overcome adverse conditions and achieve results of outstanding excellence. It is my opinion that the future of oratorio singing in America is inseparably linked with the attainment of standards of performance comparable to those attained in other forms of music.

**John T. Watkins, Conductor,  
Scranton, Pa., Choral Society**

THE public is hungry for music—choral music. I believe there is a greater demand today for good music than ever before. Note the patronage of all summer concerts, operas, pageant-rites.

It is more difficult to organize and keep intact a mixed chorus than in former years for the following reasons. There are too many diverting attractions—the movie, vaudeville, dance halls, the “jazz” quartet, the easily gotten up minstrel show. Men who formerly gave their spare time to organizing and managing choral bodies, now devote their leisure time to golf, automobile, clubs, radio listening in.

I think the male chorus is flourishing to a greater extent than the mixed chorus—at least in this community. We have an abundance of vocal material. What we need is organization, a pooling of our musical activities. We also have a plethora of conductors. They, too, need a better understanding of each other. Vocal music is about the last to organize, the reason probably being that musicians are as a rule not businesslike and lack professional sociability. Organists, lawyers, dentists, doctors, architects and teachers, have organizations, but vocal teachers and choral conductors are far apart. There can hardly be two opinions as to the desirability of putting vocal music on an equal footing with law and medicine; and there is no doubt that it can and will be done.

I am sure we will need, as time goes by, more choral singing as a means of soul and spiritual expression in mass form. We know of nothing comparable with choral performances or the participation in the performance of a great oratorio or opera in concert form that has in it for the individual that personal thrill and inspiration that sweeps us far beyond our daily limitations. The future is sure of its choral activities.

**John Hyatt Brewer, Conductor,  
Brooklyn Apollo Club**

IN New York the oratorio has languished for many years. “The Messiah” seems to be the only work that pays expenses. All other works have deficits as a result of performance. The Oratorio Society of New York and kindred organizations find it very difficult to secure singers who can perform the difficult music and very hard to hold their enthusiastic attendance at the necessary rehearsals.

This is a commercial age. Singers do not care to give of their time and talent for nothing, even to learn something. Men singers demand payment for their services and women singers are often of the same opinion. Another important factor is the reluctance of vocal teachers to advise or permit their pupils to sing in choruses.

The discipline formerly needed by conductors to secure an excellent performance has been gradually lessened to a pleading for attendance and attention, which places the efforts of the chorus on an indifferent plane of accomplish-

ment. In the West there are numerous oratorio societies which give excellent performances, but the financial results are not commensurate with the expense of maintaining the organization.

It is unfortunate that our people are not attracted by oratorio music; yet such is the manner of men—to continue endeavors to educate, refine and uplift the musical taste of our audiences—and one can only thank those persons who make it possible to keep alive the interest and appreciation of singers and audiences in this form of musical composition.

**A. D. Woodruff, Conductor,  
N. Y. University Glee Club**

IS the public losing interest in performances of oratorios? For the present, I think so.

It is more difficult to organize a chorus and sustain its interest in the rehearsal and performance of oratorio than it was formerly. At present the people seem to be floating in a happy-go-lucky state and do not care to do very serious work. Anything that can be achieved without much work suits the majority.

As to the future of this form of musical art in America, I think there will be a revival after a time, but it depends on the men singers. It is almost impossible to get a mixed chorus together now on account of the lack of male singers. They will sing in a men's chorus but not in a mixed chorus. Those choruses now in existence have to pay most of the men, making it a professional engagement. I have a women's club and a men's club in the same town, and in this way, by rehearsing separately and with two or three rehearsals together, a mixed chorus may be organized.

**Mrs. Mary Willing Megley,  
Conductor, Toledo Choral  
Society**

IN answer to the question as to whether the public is losing interest in performances of oratorios, I would say, “Not in Toledo!” The optimism of our officers and committees extends to the active members, as does also the fine spirit of fellowship and that wonderful success-bringer, enthusiasm. And these extend to the circles of friends about us and finally to the general public.

As to the greater public outside our own city, we receive programs in exchange for those we send out, which indicate much activity in this line. We collect all choral notices printed in MUSICAL AMERICA.

As to whether it is more difficult to organize a chorus and sustain its interest in the rehearsal and performance of oratorio than formerly, this depends greatly on the enthusiasm of conductor, president and officers. “Chumming” together and working for the common good engender friendships which endure.

The policy of the Toledo Choral Society with regard to soloists has been to use the many fine voices of local singers and occasionally feature a Toledoan who has become famous in the larger cities. This fans the flame of civic pride. Perhaps the biggest reason for the interest displayed by our chorus in the regular rehearsals is the fact that we make the chorus the chief attraction of our concerts. Our works are carefully selected with a view to this fact. The trouble with many choral concerts lies in the fact that the spot-light is upon some high-priced singer. We strive for an appreciation of the great work presented and so far have been able to hold our audiences to the end of even such serious works as Franck's “Beatitudes.”

As for the future of this form of musical art in America—the demand seems to be growing everywhere. I can hear America “singing, singing”; not singing *drivel*, but fine music.

We must begin with the children, of course. And most emphatically, we must see to it, we musicians, that the Sunday Schools of this country are supplied with hymn books containing tunes and verses of a character worthy for worship.

And, furthermore, saxophones must be abolished!

All hail to those untiring and zealous supervisors who have aided in establishing credits for music in our schools! The High School glee clubs and orchestras are the cradles of our future choral

societies and symphonies. The people of the future will always wish an acquaintance with the masterpieces of choral literature, for these are inspired works, and there will always be enthusiastic souls who will be inspired to lead others so that these works may be heard.

## Singer and Teachers Name More Favorite Songs by Americans

SUPPLEMENTARY to the lists of “Five greatest modern American Songs” published in the Fall Issue of MUSICAL AMERICA, several contributions received too late for inclusion are here reproduced. The discussion on the subject will be continued in these columns, with the hope of selecting a single song considered the finest by an American composer. Further nominations for the position of honor among American compositions will be welcomed.

Three additional letters are here published:

COLIN O'MORE, tenor of the San Carlo Opera Company:

“Thine Eyes Still Shine,” Schneider.  
“To a Messenger,” LaForge.  
“Bird of the Wilderness,” Horsman.  
“When I Bring to You Color'd Toys,” Carpenter.

“Before the Dawn,” Chadwick.

F. F. CORRADETTI, New York vocal teacher:

“The Rosary,” Nevin.  
“I Love You,” Sebesco.  
“O Promise Me,” De Koven.  
“A Dream,” Bartlett.  
“I Hear You Calling Me,” Marshall.

CHARLES W. CLARK, Chicago baritone and teacher:

“Sheep and Lamb,” Homer.  
“The Devil's Love Song,” Gilberte.  
“Spirit Flower,” Campbell-Tipton.  
“Wind and Song,” Sturkow-Ryder.  
“Cry of Rachel,” Salter-Turner.

Bori and Schipa Acclaimed in Joint  
Recital in Detroit

DETROIT, Oct. 20.—Detroit's musical season was opened with much éclat on the evening of Oct. 15, when Lucrezia Bori and Tito Schipa gave a recital in Arcadia Auditorium. Miss Bori established herself in local favor last season but Mr. Schipa was a newcomer and his success here was nothing short of sensational, and he was obliged to add an ex-

traordinary number of encores. His art reached its peak in “The Dream” from “Manon,” though “La Donna è Mobile,” given as an encore, was a close second in popularity. The two artists sang a duet from “Manon” and one from “Traviata,” both of which were of exceptional merit. Miss Bori contributed a group of old numbers, of which Handel's “Ombra mai fu” was the most popular, and a group of modern songs, in all of which she displayed her high artistry. She added several encores, “La Paloma” being the best received. Fred Bristol supplied accompaniments of distinction for Miss Bori and Frederick Longas was at the piano for Mr. Schipa. This concert was under the auspices of the Philharmonic-Central Concert Company.

MABEL McDONOUGH FURNEY.

Elsie Janis and Her Company Appear in  
Binghamton, N. Y.

BINGHAMTON, N. Y., Oct. 20.—Elsie Janis and her company which includes Rudolph Bocho, violinist; Paul Ryman, tenor, and Lester Hodges, accompanist, appeared recently at the Kalurah Temple as one of the numbers of the Famous Artists' Series. All four artists were well received by a large audience. Other artists who will appear in this series are Mischa Levitzki; the Denishawn Dancers, Mary Garden, Renato Zanelli, Lionel Tertis, the San Carlo Opera Company, Frieda Hempel, and the New York Symphony. Mrs. Harry E. Hennessey is local manager of the series.

J. A. MALLETTE.

Legion Honors Schumann Heink in Lynn

BOSTON, Oct. 20.—Mme. Schumann Heink gave a free concert under the auspices of Lynn Post, American Legion, on Oct. 7 at the Olympia Theater, Lynn, the use of which was donated by the management. Over 2000 persons heard the noted contralto. At the conclusion of her concert a detail of members of the Legion formed in a semi-circle about her on the stage and the Rev. Chester J. Underhill of the Washington Baptist Church, former commander of the post, officially made the singer an honorary past commander of the post. W. J. P.

## KANSAS CITY CONSERVATORY OF MUSIC

OWNED BY KANSAS CITY, MISSOURI  
ARNOLD VOLPE, Musical Director      JOHN A. COWAN, President and Founder

SEND FOR CATALOGUE

## JANE R. CATHCART

Teacher of

PIANO—ELEMENTARY HARMONY

Address 200 West 57th St., New York

Phone 10117 Circle

## THOMAS FRANCO

CONCERT VIOLINIST and TEACHER

From Elementary Instruction to Artistic Perfection

181 East 75th Street, New York

Phone: Rhineland 5441

1575 Flatbush Avenue, Brooklyn

Phone: Mansfield 9007

## MAGDELEINE BRARD

FRENCH PIANIST

“Played with finesse and facility and was rapturously applauded and many times recalled.”—  
(New York Herald)

Management: R. E. JOHNSTON, 1451 Broadway, New York City

(Steinway Piano)

## The National Academy of Vocal Arts

Organized 1916

The only professional organization of its class established on the basis of a stated syllabus of principles underlying the correct use of the human voice, in singing and in fervent speech.

The membership includes eminent singers and teachers and public speakers throughout the country.

For particulars, syllabus, etc., address L. A. Russell, General Secretary and Chairman Membership Committee Eastern Chapter, Carnegie Hall, New York.



# WEEKLY SURVEY OF EUROPE'S MUSIC



## "Snow Maiden" Has Première in Berlin

BERLIN, Oct. 10.—The first performance in Germany of Rimsky-Korsakoff's "Snow Maiden," given by the new Grosse Volksoper recently in the Theater des Westens, revealed a work that was somewhat too idyllic in theme to achieve a great popularity with local audiences. The charm and fine craftsmanship of much of the composer's music was not able to atone for its lack of moving drama. The performance was given under Fritz Zweig's leadership, who showed that he had mastered the score, but the work of the principal singers was not such as to stir the enthusiasm of listeners. Fritz Joki used a pretty voice to some advantage in the title-rôle and Heinrich Blasel gave a commendable performance as *Mizguir*. Others heard included Berta Malkin as *Koupava*, Alfred Ernesti as the *Czar of the Berendeys* and Ida Harth as *Fairy Spring*. The concert activities of recent weeks have included a series of fine orchestral performances. Georg Schneckvoigt led the first of several programs as guest with the Philharmonic, including Scriabine's "Poème de l'Extase" and Brahms' Symphony in E Minor. Ignaz Friedman was soloist in the Chopin Piano Concerto in E Minor at the same concert. One of a series of ten orchestral concerts by the Philharmonic, given over with dubious devotion to works of Mahler, brought a performance of that composer's "Lieder eines fahrenden Gesellen," led by Klaus Pringheim as guest. A recent novelty was the Kedroff Male Quartet of Petrograd, which displayed exquisite art in Russian, Czech and German songs. Augusta Lenska, contralto, who has been heard in the United States, revealed a fine natural voice in a recent recital. Claudio Arrau, South American pianist, who will shortly make his début in the United States, revealed himself as a brilliant player, but one a trifle deficient in feeling.

### Revive "Louise" in Vienna

VIENNA, Oct. 10.—Charpentier's "Louise" was revived after twenty years at the Vienna Volksoper as the first new production of the season. The opera house has made a promising beginning for the new winter. Marowsky is in administrative charge in the absence of Felix Weingartner and Kaiser is the principal conductor. The performance enlisted the service of several competent singers, including Grosavescu and Miss Ursuleac, Brand and Kroeger and Mmes. Salinger and Bäck. Other works scheduled for the Volksoper this season are Wagner's "Liebesverbot," the première of Kienzl's "Hassan the Dreamer" and a possible performance of Sullivan's "The Mikado." The concert schedule for the coming winter will include ten programs by the Tonkünstler Orchestra, to be led by Clemens Kraus and Hans Knappertsbusch; ten orchestral concerts by the Society of the Friends of Music, under

### Paris Opera Houses Earn Large Sums

PARIS, Oct. 13.—The Minister of Finance has recently made public the budgets of the various theaters in this city. The Opéra and the Opéra-Comique are in the lead by large amounts. The receipts at the Opéra for the year 1922 amounted to 10,758,062 francs, or about \$1,000,000. The Opéra-Comique took in an amount only slightly smaller, in spite of the fact that its seating capacity is smaller by 700 places. Its receipts for the same period of time were 9,398,787 francs, or approximately \$900,000. The Comédie-Française, the only one of the dramatic theaters approximating the earnings of the lyric theaters, earned some 3,000,000 francs less than the Comique, and the other theaters were all far behind.

Furtwängler, and thirty concerts by the Vienna Philharmonic, in addition to six special events under the leadership of Franz Schalk.

### Keussler Opera Introduced at Hamburg City Theater

HAMBURG, Oct. 8.—Gerhard Keussler's "The Flagellants' Pilgrimage," a "symphonic drama in two parts," had its first performance on any stage recently at the Hamburg City Theater. The action takes place in a South German province in the plague year of 1349. A band of flagellant monks appears before the town; the inhabitants are willing to give them food and lodging, but the town officials, headed by the *Burgomaster Otfried*, fear contagion from the plague. His wife, *Edith*, a religious mystic, pleads in behalf of the flagellants. She is supported in this request by the *Councillor Wichmann*, who, however, is not altogether disinterested. When he attempts to press his advances upon the unsuspecting *Edith*, he is discovered by *Otfried*, challenged to a duel and killed. The heroine takes poison and thus willingly leaves a too gross world. The musical score includes orchestral interludes entitled "Evening Murmurs," "Stormy Night" and "Morning Voices." The composer shows rhythmic ingenuity in writing intelligible declamation, though employing the full resources of the modern orchestra. A striking passage uses a chorus and the brass, mezzoforte, while the soloists and violins are heard forte. The City Theater production was well staged and the orchestral performance, under Werner Wolff, was good. The principal singers, including Hélène Falk as *Edith*, Alfons Schütendorf as *Otfried* and Josef Degler as *Wichmann*, deserved credit for their work.

### Spelman's "Barbaresques" Well Received at London Proms

LONDON, Oct. 13.—One of the most interesting of the new works given at the Proms in Queen's Hall was the Suite, "Barbaresques," by the young American composer, Timothy Mather Spelman. The work, originally written in nine numbers for piano, and recording the impressions of the composer of Tunis and Algeria, has been reduced to five in the orchestral arrangement. The orchestration, while ingenious, does not conceal the original piano version, but the work as a whole displays originality both in theme and development. Henry F. Gilbert's "Dance in the Place Congo," given a few days earlier, was also very well received.

### Claque Suppressed in Milan

MILAN, Oct. 10.—At the performance of "La Forza del Destino," with which the Teatro Verdi recently opened its season, the head of the claque on presenting himself at the theater with ten tickets for his subordinates, was met by a group of ex-soldiers who informed him that neither art nor the artists of the theater needed his assistance, and that if he were wise he would depart and not return. The claqueur took the advice of the soldiers and the season was begun without the claque, the only applause being that of genuine approval on the part of the auditors.

### Salzburg Festival Jury Named

SALZBURG, Oct. 9.—The jury for next year's Salzburg Festival of the International Society for New Music will include the following: Ernest Ansermet, Geneva; Bela Bartok, Budapest; Alfredo Casella, Rome; Eugene Goossens, London; Charles Koechlin, Paris; Rudolf Schulz-Dornburg, Bochum, and V. Stephan, Prague. The substitutes are Simonson, Copenhagen; Réti, Vienna; Pijper, Utrecht; Roland-Manuel, Paris; Manuel de Falla, Granada; Suter, Basel, and Karol Szymanowski, Warsaw.

NAPLES, Oct. 10.—Alberto de Angelis has started a campaign for raising funds for the purchase of the house in Catania in which the composer Bellini was born. He is assisted in the enterprise by the widow of the celebrated operatic conductor, Luigi Mancinelli.

## Great Festival in Worcester Cathedral Enlists Choirs of Three Famous Minsters

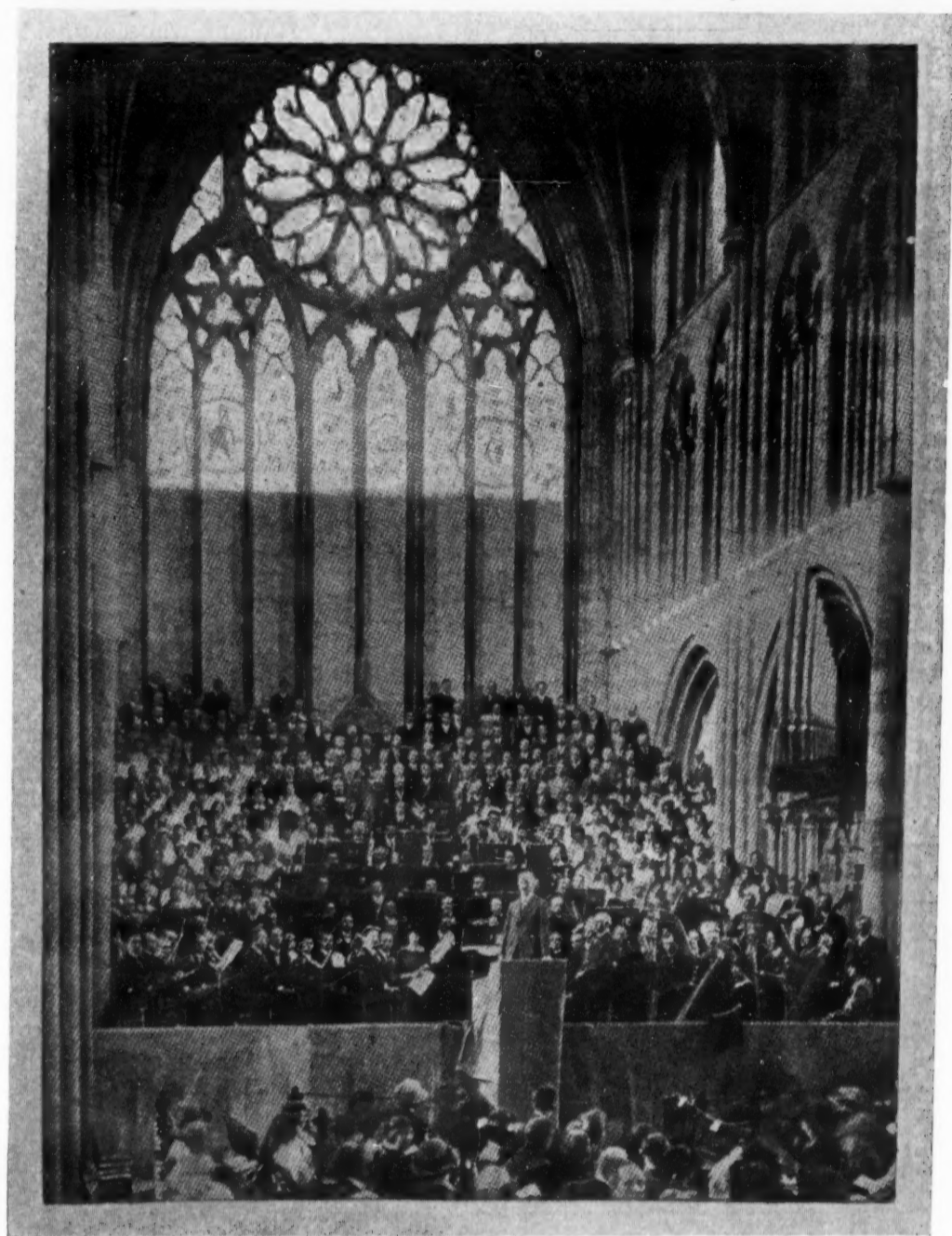


Photo from "The Sphere"  
North Transept of Worcester Cathedral During the Three Choirs Festival, Showing the Combined Choirs of Worcester, Gloucester and Hereford Cathedrals. Sir Ivor Atkins, Principal Conductor, is at the Desk and Sir Edward Elgar is Standing at the Right

WORCESTER, ENGLAND, Oct. 12.—The Three Choirs Festival which was recently held in the Cathedral here was one of the most successful in a number of years. Among the conductors were Sir Ivor Atkins and Sir Edward Elgar and the chorus was formed of the combined choirs of the Worcester, Gloucester and Hereford Cathedrals, while the orchestral accom-

paniments were furnished by the London Symphony.

The larger works given included Mendelssohn's "Elijah," Bach's Mass in B Minor and Elgar's "The Dream of Gerontius." There were also numerous shorter works presented, including several by modern British composers. The Festivals have been given annually since 1717, except during the four war years. Next year's Festival will be held in Hereford.

### Concertgebouw to Celebrate Its Thirty-fifth Anniversary

AMSTERDAM, Oct. 11.—The Concertgebouw will shortly celebrate the thirty-fifth year of its existence. The orchestra still numbers among its members seven players who have been with it since its foundation. These are Messrs. Bauer, Kunemann and Grader, violinists; Mr. Bakker, alto; Messrs. Blazer and Wijmalen, contrabassists, and Mr. De Groen, bassoon player.

ROME, Oct. 11.—Street pianos have become such a nuisance here that the city officials have issued an order restricting their playing to certain districts and certain times of the day. All proprietors of street pianos not citizens of Rome are to be driven from the city.

MUNICH, Oct. 10.—Richard Strauss is at his villa in the mountains near here, putting the finishing touches on his new opera, "A Bourgeois Marriage." The work, which is to have its first production in Salzburg this autumn, is said to be founded upon episodes in the composer's own married life.

### London Hears Excellent "Lohengrin" at Old Vic

LONDON, Oct. 13.—The season has been enlivened by an excellent performance of "Lohengrin" at the Old Vic. The opera was given with finish under the bâton of Mr. Corri and the solo parts were well sung by Winifred Kennard as *Elsa*, Kitty Lackington as *Ortrud*, Sidney Pointer as *Lohengrin*, Sumner Austin as *Telramund* and Joseph Farrington as the *King*. Among recent recitalists have been Jessie Esmond and Harold Bristol, Tessa Richardson and Kathleen Long, J. Francis Mores, baritone, and John Coates and Laurance Leonard, tenors.

DRESDEN, Oct. 12.—Tino Pattiera, tenor, formerly of the Chicago Opera, was heard as guest in the title-rôle of Verdi's "Otello" at the Dresden Opera recently. Elisa Stünzer was the *Desdemona* and Robert Burg the *Iago*. Busch conducted. Pattiera also sang the part of *Cavaradossi* in a performance of "Tosca," in which Eva von der Osten, who was heard in the United States with the Wagnerian Opera Company last season, sustained the title-rôle.

# MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York  
**THE MUSICAL AMERICA COMPANY, Publishers.**  
**JOHN C. FREUND, President; DELBERT L. LOOMIS,**  
*Vice-President; MILTON WEIL, Treasurer; JOHN F.*  
**MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.**  
*Address, 501 Fifth Avenue, New York*

**JOHN C. FREUND, Editor**  
**ALFRED HUMAN, Managing Editor**

CHICAGO OFFICE: Suite 1453 Railway Exchange. Telephone  
 Harrison 4383. Margie A. McLeod, Business Manager;  
 Farnsworth Wright, Editorial Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone  
 370 Beach. Wm. J. Parker, Manager; Henry Levine, Cor-  
 respondent.

CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd.  
 CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.  
 ST. LOUIS, MO.: Herbert W. Cost, 5533a Cabanne Ave. Phone,  
 Forest 6656.

PHILADELPHIA: H. T. Craven and W. R. Murphy, care Phila-  
 delphia "Evening Ledger," Correspondents.

DETROIT, MICH.: Mabel J. McDonough Furney, 170 Elmhurst  
 Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

MILWAUKEE, WIS.: C. O. Skinrod, "The Journal."

MINNEAPOLIS, MINN.: H. K. Zuppinger, 217 Northwestern  
 Bank Bldg.

ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St.

KANSAS CITY, MO.: Blanche Lederman, 3221 Euclid Ave.

KANSAS CITY, KANS.: Frederick A. Cooke, 1010 Central Ave.

PITTSBURGH, PA.: Richard Kountz, 810 S. Braddock Ave.,  
 Wilkinsburg Branch.

SAN FRANCISCO: Charles A. Quitzow, 171 20th Ave.

LOS ANGELES, CAL.: Bruno D. Usher, 705 Philharmonic  
 Auditorium.

SEATTLE, WASH.: David Scheetz Craig, 432 Lumber Exchange  
 Bldg.

Within this limited space it is impossible to list more than a  
 few of MUSICAL AMERICA'S correspondents in 275 American  
 cities.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316  
 Piedras.

HAVANA, CUBA: Caridad Benitez, 17 no. 318 altos, Vedado.

PARIS: Business Representative, Raymond Stenger, 3 Rue de  
 Bruxelles.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen  
 Str. 32, Berlin, N. W. 7.

**MILTON WEIL** - **Business Manager**

Telephone 0820, 0821, 0822, 0823 Murray Hill  
 (Private Branch Exchange Connecting All Departments.)  
 Cable Address "MUAMER."

## SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$3.00
For Canada .....	4.00
For all other foreign countries.....	5.00
Price per copy .....	.15
In foreign countries .....	.15

All the material in these columns is protected by copyright,  
 but any publication may reproduce any part therefrom with-  
 out further permission, providing proper credit is given to  
 MUSICAL AMERICA.

NEW YORK, OCTOBER 27, 1923

## OUR MUTE COMPOSERS

THE American composer is not likely to derive any great stimulus from the programs for the new season so far announced by the New York orchestras. Even the poor ratio conceded to native works last year will suffer a reduction, unless the conductors have a few scores up their sleeves and are waiting a while before confiding the good news to the public.

Perhaps these knights of the bâton are a little shy in advertising wares that lack the magic sign, "Made in Europe." Perhaps they see their audiences indulging in a collective shrug at the mere mention of the American composer. Time was when an exclamation was recognized as a sufficient commentary upon a native score; when a pitying smile, in the phrase of the delightful Daisy Ashford, was the correct idea. We have, however, progressed a little since then. Even some Europeans are disposed to grant the existence of the American composer.

Yet our orchestras, or most of them, make no apparent attempt to discover and encourage talent in this country. Our debt to these orchestras is not for one moment disputed. Year after year they give us glorious opportunities to appreciate the classic stream in undiluted course, and we would not dam that flowing stream by building a mound of home-made scores. Neither would we sacrifice the opportunities we now have of learning what is going on in the world, even if it is sometimes hard to endure the more methodless adventures in what, for want of a better term, is sometimes called atonality.

It is important that we should drink deep of the Pierian spring, whether the waters run through the rigid channels of classicism or spread out towards the goal of an ampler chromaticism, but it is also important that we should give our composers a

hearing, and thus indicate to the many ardent workers that at least they have a chance of being no longer mute, however ingloriously they may continue. What matter if a failure is risked? We could very well dispense with one or two repetitions of the warhorses which have been ridden so much that they are, like *Petruchio's* nag, "stark spoiled with the staggers."

Still, they lift their heads at the call of battle, and the Americans must wait. The New York Symphony announces one work by a native, the symphonic poem "North and West" by Howard H. Hanson, who now holds a fellowship in Rome. From the Philharmonic office the news is that Felix Borowski's tone poem "Youth," which won the North Shore Festival prize this year, will be played under Mr. Hadley. Mr. Hoogstraten and Mr. Mengelberg will present one American work apiece; the former, Carpenter's "Adventures in a Perambulator," the latter, Schelling's "Impressions of an Artist's Life." This fine list will probably be extended, as Mr. Hadley's programs have yet to be published.

Mr. Strinsky has not detailed his novelties, but he has an enviable record—or a record which ought to be envied—as a champion of the American composer, and he will probably bring one or two native scores out of his portfolio before the State Symphony is many concerts old. Another new organization, the American-National Orchestra, under Howard Barlow, is definitely pledged to play an American work at each concert; and four New York appearances are scheduled. Although it would be scarcely proper to commend the letter of this symphonic infant's resolution to the venerable institutions who play so often in the metropolis, a little infusion of the spirit underlying it would not be amiss. The American composer is asking for no lion's share of the season's program, but for justice merely.

## A SUCCESSFUL CIVIC ORCHESTRA

DENVER, COLO., is looking forward to the further development of its Civic Orchestra during the coming season. This organization gave six concerts last year, and the number will be doubled this season by the repetition of each program at a Sunday matinée. The expanded plans indicate the cordial support given by the public to this new venture, and other centers, where hopes for an orchestra have so far failed to blossom, might very well profit by Denver's experience.

In this Colorado band, the players give their services free, moved by the desire to gain experience in orchestral routine. Union members and students make up the personnel of ninety, and these proved their qualities last season in performances which were reported to have been of a surprisingly high order. With the civic authorities providing the hall, it is possible to scale down the admission fee to a very low figure, and a considerable group of subscribers contribute a fund which is used to meet the small deficits.

Last season the concerts were given to full houses, and a continuance of liberal patronage is expected this year. There are many cities with musical resources equal to or surpassing those of Denver, and orchestras on similar lines might very well be formed. The idea is by no means a new one. Admirable semi-professional or amateur orchestras are flourishing in various towns and cities, but Denver, lately entering the field, affords an interesting lesson to communities who are still considering the orchestral problem.

## OPERA ON THE PACIFIC COAST

SAN FRANCISCO has again proved that it is an opera-loving city. The success of the recent season should encourage the enthusiasts who dream of a permanent opera in the Far West to go ahead with their work. With little more than a faith in their own energy and the cordiality of the public, Gaetano Merola and his aids carried their first ambitious venture to a triumphant conclusion, and, according to reports, there is a handsome surplus available as the nucleus of a fund to finance the next step.

Necessarily the first season was limited in the number of performances, but the promoters have shown that it is possible to engage first-class artists and marshal local forces to give them adequate support. With wise guidance, the project should grow until the vision of a resident company, or a permanent local company reinforced by visiting stars, becomes a reality. California and the neigh-

boring States should offer great opportunities to a company which makes its base in a city so conveniently located as San Francisco, and if the territory is carefully developed another important opera company will be added to the brief list of such organizations in America.

## Personalities



© Underwood & Underwood

### Russian Composer-Pianist Enjoys Fall Days with His Daughters

The pleasant woods of New Jersey in the early autumn proved a potent lure to Sergei Rachmaninoff, Russian composer and pianist, and his daughters, Irma and Tatiana. The three are shown in the photograph resting while on a stroll through the woodland paths near their summer home at Locust Point in that State. Mr. Rachmaninoff will give a large number of concerts in the coming season.

Miura-Viafora—Gina Ciaparelli Viafora, soprano and voice teacher, gave a "farewell" dinner for Tamaki Miura, soprano of the San Carlo Opera Company, before her recent departure from New York on a tour with that company. The guests included opera associates of the Japanese singer and Aldo Franchetti, conductor.

Janssen—The degree of Doctor of Music was recently conferred on Werner Janssen, twenty-four-year-old composer of "Lady Butterfly" and other musical comedies. Mr. Janssen, who is a graduate of Phillips-Exeter Academy and Dartmouth College, is one of the youngest composers of light opera to whom this degree has been awarded.

Strauss—A festival of international scope, devoted to the works of Richard Strauss, is being planned by the Vienna Society of Friends of Music in honor of the composer's sixtieth birthday next year. Invitations will be sent to leading personalities in music and the other arts in many countries for the cycle of performances, which will probably take place next May.

Hollman—One of those who were fortunate in leaving Japan shortly before the earthquake was Joseph Hollman, cellist. This artist, who returned to America last season after an absence of some time, gave a series of successful concerts in the principal cities of Japan. He played before the Imperial Court and was made a Commander of the Order of the Rising Sun.

Leleu—Jeanne Leleu, who won the coveted French Prix de Rome for composition this year, is only twenty-five years of age, but has competed in two previous tests. She won the prize in the face of discouraging handicaps, for during the early days of the test period Miss Leleu was ill. But her determination overcame all obstacles, and she will begin a three-year period of study in Rome early next year.

Mengelberg—Taking a cure is not the sort of late summer pursuit one associates with the dynamic Willem Mengelberg, but a report comes from Holland that the popular conductor has received a doctor's order to "rest" until he resumes his concert engagements in the late autumn. The only recent public appearance of the conductor was on the occasion of the gala celebration in honor of Queen Wilhelmina's twenty-fifth anniversary.

Schipa—To the list of musical agriculturists must be added the name of Tito Schipa, tenor of the Chicago Civic Opera, for whom the rolling farms in Iowa's corn belt have an especial attraction while on his tours. Mr. Schipa recently bought three tractors for his two farms in Southern Italy, where he spends his vacations. There is hardly any modern farm implement evolved in the New World which he has not purchased for his estates abroad.

Wood—Sir Henry Wood has recently added a new office to his many other public activities, in accepting the presidency of the Brighton and Hove Harmonic Society. The celebrated conductor has recently done a considerable missionary work for British composers in the popular Promenade Concert series, introducing there works of Sainton, Gibbs, Bliss, Dame Smyth, Bax and Dorothy Howell, in addition to arranging for orchestra a "Trumpet Voluntary" by Purcell.

# Point and Counterpoint

By Cantus Firmus, Jr.

## Brass Knuckles and Piano Technique

**F**ROM Italy comes a report that a "futurist" composer has delivered to his publisher a score which requires execution not only on but of the piano. The instruction to the player is to "rain blows and wallops with both hands on the keyboard." Yet this is not entirely epoch-making. We have many a time heard the more exuberant performers from the Rhine and the Baltic engaged in such castigation. The climax of the composition contains, however, a *tour de force*. The last measure bids the artist "grasp a sledge hammer and smash the piano!"

No doubt audiences would pay liberally to witness such a stunt. We advise pianists who wish to create a sensation greater than that achieved by the impromptu remarks of one noted virtuoso to announce "Pianoforte Pulverizing at Positively Every Performance."

It awes the innocent scribe to contemplate the number of pianos that would be consumed by some of our leading celebrities of the ivories in a fiscal year.

Managers have always looked on with kindly indulgence while the ballerina danced through ten pairs of slippers in a week. But pianos?

### Siegfrieds of the Sonata World

**W**E have heard of *Brünnhildes* of the piano, but a more felicitous figure of speech in an era of concert grand demolition would be that of *Siegfrieds* of the keyboard. The brawny Village Blacksmith will have no better biceps than the key-caresser of the future.

No one particularly likes the "knocker," but it will certainly be necessary under the new dispensation for an artist to have his hammer always about him. We can imagine handsomely embroidered tool-kits appropriate for interpreters of Debussy, weightier weapons for exponents of Scriabine, and Thor-like outfits for those who cling to the pungent pæans of Liszt.

For less dynamic passages a mailed fist or brass knuckles will probably suffice. The problem will then, of course, be one of adequate protection for the ear-drums. But they have withstood stoutly so many varieties of din that perhaps our concern is premature. . . .

### Canned Canticles

**T**HE ecclesiastic musicians of Spain are reported to be in much perturbation about the local mechanical organ epidemic, which is said to menace even the stateliest cathedrals. Commenting on this threatening horror, *Le Ménestrel* of Paris says: "Why not put a phonograph in place of the preacher?"

### "Pure" Music

**A**SOUTHERN newspaper, in an advance announcement of a concert, says of the works to be given: "This

will be popular music, in the best sense of the term—not tinpanny, sentimental slop; not the barbarous yowls of jazz; not the intricate and highly sophisticated product of the more intellectual composers, but straight music, simple enough to be comprehended by any audience, but sound enough to have lasted through decades or generations." We knew it would happen. They must be proposing to sing "White Wings." P. J. N.

### Another "Worst" Piece

**W**RITING from the hinterland of Pittsburgh, G. T. W. picks a violent quarrel with our innocent self about the worst piece in existence. "How," he remonstrates, sadly, "could the inspiring sextet from 'Lucia,' that noble number which has buoyed up more human souls in distress, prevented innocent homes from being disrupted—by drowning out small altercations—in short, I ask you, how could you? I should put in its place that vile and flirtatious ditty, 'Woman Is Fickle,' from 'Rigoletto.' Maybe she is, but since being married going on twenty-two years, I have learned to keep quiet about minor matters."

**A**BERLIN publisher sends us a volume of twenty "Cantus Firmi." We have developed an approach to cross-eye from trying to follow all four parts at the same time. We feel somewhat like a small boy at his first circus. But, anyway, we appreciate the compliment.

### On the Report of the Performance of a New Irish Opera

**C**OME back to Erin, Mavourneen, Mavourneen, 'Tis a fine place for fightin', for shots and the like! But what's a few bruises to this new native op'ry, With deaths of lumbago, Black Art and the blight? Sure it's witchcraft set to music, and it oughtn't to be! How can a good cit'zen swear upon a high E?

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Minnesinger and Meistersinger

**Q**uestion Box Editor: Would you tell me who the Minnesingers were and whether they were the same as the Meistersingers? P. W. B. Milwaukee, Wis., Oct. 20, 1923.

The Minnesingers were German troubadours or lyric poet-singers of the twelfth and thirteenth centuries. They were exclusively of noble birth and accompanied their songs, which were written chiefly in the Swabian dialect on the viol. Their rivalry culminated in contests such as Wagner has immortalized in "Tannhäuser." The Meistersingers were chiefly artisans who formed guilds for the cultivation of music in various German cities. Their songs were composed according to stringent rules and were largely of Biblical character, the music dry and prosaic. They originated in Mayence in the fourteenth century, reached their zenith two centuries later. The last society of the kind became extinct in Ulm in 1839.

### Hammerstein's Novelties

**Q**uestion Box Editor: How many operas had their first American performances at the Manhattan Opera House during Hammerstein's régime? What were the dates? H. A. J. New York City, Oct. 21, 1923.

Nine operas in all as follows: "Thais," Nov. 24, 1907; "Louise," Jan. 3, 1908; "Siberia," Feb. 5, 1908; "Pelléas et Mélisande," Feb. 19, 1908; "Le Jongleur," Nov. 27, 1908; "Princesse d'Auberge," March 10, 1909; "Sapho," Nov. 17, 1909; "Grisélidis," Jan. 19, 1910, and "Elektra," Feb. 1, 1910.

### The Fontainebleau School

**Q**uestion Box Editor: Where can I get information concerning the Fontainebleau School of Music? F. L. Richmond, Va., Oct. 18, 1923.

Write to Francis Rogers, 144 East Sixty-second Street, New York.

# STEINWAY

**H**OW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is to-day a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

## STEINWAY & SONS

### STEINWAY HALL

107-109 E. FOURTEENTH ST.  
NEW YORK

Branches in London, Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va., and represented by the foremost dealers throughout the world.

### Difficult Piano Music

**Q**uestion Box Editor: What is considered the most difficult piece of piano music ever composed? G. G.

Boston, Oct. 21, 1923.

This would seem to be a question that different pianists might answer differently, but we have been told that the Brahms Paganini Variations are about as difficult as they make 'em.

### Practice for Children

**Q**uestion Box Editor: Is it better to divide a child's piano practice into several short periods or to have it done all in one long period? F. J.

Montreal, Oct. 13, 1923.

It depends to a large extent on the child. If his interest can be sustained without fatigue, probably one long period is the best. The child's teacher, however, would be the best judge of this.

???

### Sight-reading

**Q**uestion Box Editor: Do you consider piano duets a good way to learn sight-reading? H. N. Milwaukee, Wis., Oct. 12, 1923.

To a certain extent, yes. There are several good sight-reading methods. Almost any piano music is good to learn sight-reading if you select your numbers so that you do not have to bother about technique and have a clear mind for reading.

## Contemporary American Musician

No. 298  
Charles Carver

**C**HARLES CARVER, bass, was born in Brooklyn. He received his general education in Brooklyn grade and high schools and at Cornell University. His first musical experience was gained as treble soloist in St. Mark's Episcopal Church, Brooklyn, and he sang there successively as alto and baritone soloist, his voice changing without breaking. He entered Cornell University in the autumn of 1914 and took the course in mechanical engineering, intending to make that his profession. He sang as bass soloist on tour with the Cornell Glee Club for two seasons under Hollis E. Dann. After two years at Cornell, on the advice of Marcella Sembrich, Mr. Carver decided to make singing his profession and moved to New York, where he studied under Frank La Forge, continuing under his tuition for four years. He made his first recital appearance in Darby, Conn., on Feb. 20, 1918, and appeared as assisting artist to Mme. Schumann Heink in a number of concerts that same spring. The following year he made a coast-to-coast tour with Mme. Schumann Heink. In December, 1919, Mr. Carver made his first recital appearance in New York in Aeolian Hall and has given recitals annually in the same auditorium since then. In 1921 he toured the Far West with Margaret Matzenauer and also was heard in Eastern cities in recital by himself. The following year he toured the Middle West as bass in the LaForge Quartet. During the spring of 1923 he again toured with Schumann Heink. In April, 1923, Mr. Carver placed himself under the tuition of Lazar S. Samoiloff, studying in New York during the spring and going to Italy in the summer, where he worked with Mr. Samoiloff in Verona. He also coached in operatic rôles with Vota from La Scala. He made his operatic debut as Sparafucile in "Rigoletto" at the Politeama Genovese in Genoa Aug. 22, 1923, and appeared shortly after at the same theater as the King in "Aida."



© Apeda  
Charles Carver

## Rare List of Artists Is Drawn Up for Music-Lovers of Richmond, Va.

By G. WATSON JAMES, Jr.

**R**ICHMOND, VA., Oct. 20.—That the outlook for the 1923-24 music season in Richmond is exceptionally bright can be seen from a glance at the list of attractions which have already been arranged. Many eminent artists are to visit this city during the winter and spring.

Mrs. Wilson-Greene of Washington will present seven attractions instead of five. The season is to open on Oct. 23 with a concert at the City Auditorium by the famous Sistine Choir from the Vatican. Shura Cherkassky, boy pianist of Baltimore, will be presented by Mrs. Wilson-Greene here the night of Oct. 29; Paderewski will appear Nov. 21, as also will Frieda Hempel, in a Jenny Lind concert, the night of Jan. 9. Fritz Kreisler, booked by Mrs. Wilson-Greene for Feb. 8, will be heard for the first time in two years. She will also present Mischa Elman on March 26 and will close her season on April 7, when Marie Jeritzka will give her initial recital here.

The Musicians' Club has announced an interesting schedule for the year which includes eight morning musicales by local artists and four student recitals on Saturday afternoons. To this list is added four visiting artists' concerts, the first to take place Nov. 6, when Ernest Hutcheson, pianist, will be presented for the first time in this city. He will be followed on Dec. 4 by Hulda Lashanska, soprano, and the New York String Quartet will appear Feb. 4. The last concert

in this group will be on April 22, when Merle Alcock, contralto, will be the artist. Mrs. Channing M. Ward, chairman of the club's artists' committee, believes this to be the most noteworthy list of artists thus far offered.

On the first Monday afternoon of each month, beginning with November, the music department of the Woman's Club will give a musicale. The first attraction will be the Lenox String Quartet, engaged for Nov. 5. For Jan. 7 club members will enjoy a unique program by Carol Bensyl's Marionette Concert Company. There will be a Harriet Ware recital the afternoon of Feb. 4, with the composer as soloist and accompanist. She will be assisted by Maurice Tyler, tenor; Mrs. Horace Dowell, soprano, and a chorus of women's voices under the direction of James L. Womble. George Reimherr, tenor, has been engaged by the club for April 7, and arrangements are now under way for the December and March programs.

Unusually popular with local music-lovers is the Apollo Club, the male chorus directed by James L. Womble, and there is much satisfaction felt in the announcement that this club is to give two or three concerts during the season, probably with assisting artists. Mr. Womble is organist and choirmaster at St. James Episcopal Church.

Late in the spring the Ukrainian Chorus will be heard here again under the local direction of John George Harris, who brought it to this city last season, and Sousa's Band will make its annual visit on March 6.

home and asked to subscribe to a fund to raise musical standards of the youth of the city.

Auburn's Board of Education last year turned down the plea of the Auburn Musicales, Mr. Osborne and Mr. Kurtz to permit the children in the schools to hear really good music a half hour a week without expense to the board. So the money secured last spring by subscription will this year be used to defray expenses of a series of lecture-recitals to be held in Mr. Osborne's home which will be thrown open for the purpose. Mr. Kurtz will give the violin recitals and

Mr. Osborne the lectures, explaining the movements, compositions and character of the composers whose works are played. Children of the city will be invited to the Osborne home from all public schools without expense and outside of regular school hours. Mr. Kurtz is opening a private school in violin.

The Auburn Musical Art Society, a social organization comprising virtually all the professional musicians of the city, opens its season this month. Every two weeks the club will hold a dinner, musicale and dance at the Osborne House.  
HARRY R. MELONE.

## New Features Will Make Season in Toronto Notable in City's History

**T**ORONTO, Oct. 20.—Music-lovers are promised a brilliant musical season this year, even eclipsing the exceptional activity of last year. There is improvement evident both in the number and quality of events already booked and other features now being contemplated should make the season as a whole a particularly significant one. Norman Withrow, manager of Massey Hall, who brings many of the big musical attractions to Toronto, and I. E. Suckling, who is the most prominent man in concert management in the city, predict a big season.

Mr. Withrow, who was responsible for the appearance here of a fine trio of singers for the early part of the season, announces Mischa Elman for October, the Boston Symphony, Nov. 7; the Ukrainian Chorus, Nov. 15; Pawlowa, Nov. 19 and 20; Rachmaninoff, Nov. 28; Frieda Hempel, Dec. 10, and Paderewski and Kreisler early in the new year.

Mr. Suckling who has already presented De Pachmann and Tito Schipa, has Chaliapin scheduled for Oct. 18, Schumann Heink for Nov. 2, Josef Hofmann, Nov. 16; Mary Garden, Nov. 22; the New York Symphony, Nov. 29, and Edward Johnson, Dec. 6. He is also planning an excellent list of attractions for the second part of the season.

The prospects are not bright for grand opera. It is probable that Toronto will be included in the tour of the San Carlo Opera Company and the Savoyards Canadian Operatic Society which has presented Gilbert and Sullivan operas very successfully with local artists during the past three seasons will again be heard. Their first production will be Sidney Jones' "The Geisha" but the date has not yet been announced.

The Mendelssohn Choir, Canada's foremost singing organization, is preparing

for another big year. The choir will again be under the leadership of Dr. H. A. Fricker. Its annual festival will be held in Massey Hall from Feb. 20 to 23 when the Philadelphia Orchestra will assist. The choir will participate in a performance of Beethoven's Ninth Symphony, and other numbers are: Brahms' "Song of Destiny," an excerpt from Bach's B Minor Mass, "Our Fatherland" by Arnold Bax which will be heard for the first time in Toronto, the "Rig Veda Hymns" by Gustav Holst; Byrd's sacred motet "Ave Verum Corpus," as well as several a cappella numbers.

The National Chorus is twenty-one years of age this season and intends to celebrate the anniversary in fitting style. Dr. Albert Ham, veteran conductor, will again wield the baton and promises an unusually good program for the annual concert on Jan. 31, when Giovanni Martinelli will be the guest artist. A feature of the concert will be the old English Pastoral by Carey. Martinelli will sing the solo in Reichardt's "The Image of the Rose."

No announcement has been made as to whether the Oratorio Society, which has done such fine work under Dr. Edward Broome, will again be heard. The Orpheus Society, the Toronto Male Chorus, Knights of Columbus Choral Society, the Scottish Chorus, the University Glee Club and the choral societies of the T. Eaton Company and Murray-Kay Limited will present their annual concerts.

The new Symphony Orchestra will give a series of twenty concerts in Massey Hall during the season, presenting to the public many of the symphonies and overtures not heard from visiting organizations. The new undertaking under Luigi von Kunits fills a need that has been badly felt since the discontinuance of the Toronto Symphony some years ago.  
WILLIAM J. BRYANS.

## Auburn Music Patrons Arrange Free Concerts for City's School Children

**A**UBURN, N. Y., Oct. 20.—Appearance of the largest numbers of noted artists in years and a general stimulation of musical activity on the part of local musicians will mark the season in Auburn. The most significant of the musical events are the bookings already arranged by James A. Hennessy, local impresario, for the big Auditorium Theater which seats 3,250.

Those already listed include concerts by Amelita Galli-Curci, Mary Garden, Fritz Kreisler, Geraldine Farrar, Marguerite D'Alvarez, Charles Hackett, Frances Alda, Renato Zanelli and several performances by the San Carlo Grand Opera Company. This is the most pretentious array of talent seen in this city in a decade.

Next in importance to the Auditorium bookings are the plans announced by the Auburn Musicales, which will have the moral and financial support of the Auburn Chamber of Commerce in stimulating greater interest in things musical

as a civic asset. The club now has a membership of 300 and with the aid of the Chamber of Commerce it hopes to double this number within a month. As a means to this end, a series of ten morning recitals as held in the past, will open on Nov. 7. The auditorium in which these concerts will be given has not yet been definitely chosen. Four of the concerts will be by outside artists and the remaining six will be given by Auburn musicians and vocalists assisted by others from nearby towns and cities. Those already engaged are Frances Yontz, violinist of the Ithaca Conservatory, and Martin Atkins, baritone of Syracuse on Nov. 7; Lorraine Wyman, soprano, Dec. 4; Guy Maier and Lee Pattison in a two-piano recital Jan. 2; Richard Crooks, tenor, and Madame Lucile Belcourt, harpist, on March 12.

Local musical organizations have plans under way for widening the scope of their activities. The Auburn Symphony with Thomas Giannino of this city as manager, and Eduardo Barbieri, concertmaster of Rochester as conductor, has already begun rehearsals, meeting every two weeks. The orchestra numbers sixty players and plans three local and three out-of-town recitals during the season. Dates for these have not been fixed. The orchestra was originated about the middle of last season and so great was its popularity as a result of its single public appearance, that musicians from here and out of town are this season seeking admittance because of the training it affords.

Besides the Symphony, the Auburn Community Orchestra is just starting rehearsals, offering musical training to both old and young. The orchestra is divided into a children's and an adult division and it, too, plans several public concerts under the auspices of local clubs, churches and fraternal orders. Peter Kurtz, violinist, Chautauqua lecturer on music and a former concertmaster, is director. The orchestra numbers sixty-five.

Music will be brought directly and free of charge to the pupils of Auburn's public schools through the generosity of local patrons and the vision of Director Kurtz and Thomas Mott Osborne, patron of music. A fund of several hundred dollars has been quietly raised to defray expenses of providing really good music and training on the principles of music for school pupils. This was learned recently when it was revealed that last spring musical leaders of the city were invited to a recital at Mr. Osborne's

**baritone**  
*f*  
**CECIL FANNING**  
BERTRAND - BROWN  
PERSONAL REPRESENTATIVE  
AEOLIAN HALL - NEW YORK

**EVELYN MacNevin**  
Contralto  
"As an interpreter she displayed intelligence and authority."—*New York Tribune*.  
"Evelyn MacNevin is a young singer with a contralto voice of fine volume and golden quality."—*New York Times*.  
"She sang with glorious freedom of expression."—*Toronto Daily Star* (By Augustus Bréide).  
Photo by Apollis  
Exclusive Management  
R. E. JOHNSON, 1451 Broadway, New York

## New Choral Society's Début Will Be Feature of Season in Nashville, Tenn.

**N**ASHVILLE, TENN., Oct. 20.—The season here is full of promise. Mrs. Robert Lusk, chairman of the music department of the Centennial Club, announces Hinshaw's Company in Mozart's "Così Fan Tutte," on Nov. 16. Prior to the presentation the club will devote a meeting to a study of the work.

The Nashville Orchestra enters its fourth season this fall, and at the first concert on Nov. 11, the conductor, F. Arthur Henkel, will present a new composition by Alvin S. Wiggers, Nashville composer and pianist. Mrs. Blanche Moore Matthews of Springfield, will appear as soloist at the second concert.

The Ward-Belmont School for Girls will have an artists' course. Kenneth Rose, director of violin, will give a recital early in November, accompanied by Mrs. Hazel Coate Rose. In January, Mr. Rose and Lawrence Goodman, director of piano, will give a sonata program; and early in the spring, Mr. Rose will present his orchestra in the annual concert.

Mrs. L. C. Naff, manager of the Ryman Auditorium Improvement Company, announced her bookings for the season as follows: the San Carlo Opera Company, matinée and evening performances, Oct. 19; Paul Kochanski, violinist, and Arthur Rubinstein, pianist, Nov. 22; Ruth St. Denis and Ted Shawn, Dec. 14; John McCormack, Jan. 25; Ignace Paderewski, early in February; Anna Pavlowa, Feb. 15; Frieda Hempel, March 4; Mischa Elman, March 14; the

Ukrainian National Chorus, April 7, and Bernardo Olshansky, baritone, on a date to be announced.

The Nashville Choral Society, with a membership of 200, has been organized, and just before Christmas will give its first concert, under the direction of I. Milton Cook, supervisor of music in the public schools. The first program will be made up of Christmas music, and plans are on foot to present Pierné's "Children's Crusade" in the spring.

Fisk University, in keeping with its excellent work of last season, announces Hazel Harrison, pianist, on Nov. 9; Sonoma Talley, pianist, Nov. 30, and Roland Hayes, tenor, Dec. 15.

F. Arthur Henkel, director of organ at Ward-Belmont, will give a series of recitals on Sunday evenings at Christ Church, where he is organist.

The various music clubs of the city have planned ambitious programs, and are doing good work. The Vendredi Club, Mrs. Thomas Malone, president, will give fifteen programs, and the Piano Study Club has planned a series of unique programs, under the guidance of Mrs. Wendell Levine, president.

The Woman's Musicale, Mrs. A. B. Anderson, president, is making a special study of oratorio and plans a lecture-recital in November, to be given by Browne Martin, lecturer, and F. Arthur Henkel, pianist.

The Wednesday Music Club, Mrs. Clarence Sutherland, president, will give a program of chamber music in November, and will also have a lecture-recital by Mr. Martin and Mr. Henkel, in February.  
MRS. J. A. WANDS.

## \$200,000 FOR RUFFO IN LATIN AMERICA

### Bagarozzy Announces Big Fee for Five Months' Tour in Opera

Titta Ruffo, baritone of the Metropolitan Opera, has signed a contract with Adolfo Brocale for fifty performances in Central and South America, according to an announcement made in New York by Anthony Bagarozzy. The tour, which

is said to guarantee Ruffo \$200,000, will begin in Havana late in January and continue through the leading opera houses of Cuba, Porto Rico, Venezuela, Colombia, Peru, Panama and Ecuador.

Three years ago Titta Ruffo appeared in Havana under the management of Mr. Brocale in a series of guest performances, but made no extensive tour. Although Ruffo has never appeared in the other countries, he is known there through his performances in Madrid and Buenos Aires.

The company will be known as the

Titta Ruffo Tour and will travel for about five months with a repertoire including the "Barber of Seville," "Pagliacci," "Rigoletto," "La Gioconda," "Ballo in Maschera," "Thais" and "Faust," with Ruffo as *Mefistofele*. Mr. Brocale is to receive subsidies from the governments of Venezuela, Peru and Ecuador.

Negotiations for the Ruffo South American tour, Mr. Bagarozzy said, have been going on since the baritone's appearance in Havana last spring. The contract was signed on Oct. 19 in Mr. Bagarozzy's office in Aeolian Hall. Its terms call for fifty appearances of the baritone at the head of his own company, at the rate of \$4,000 a performance.

Mr. Brocale has managed similar tours in the past for companies headed by Lazaro, Barrientos, Danise, and other Spanish and Italian artists, not known in the United States. Four years ago he signed a contract with Caruso for \$100,000 for ten appearances in Havana. Titta Ruffo will sing in New York until the end of his season at the Metropolitan, in January, and then will leave for Havana.

## JOHN MELDRUM

Pianist

"Unveils the heart of music he plays."—*New York Times*.

Plays with new Buffalo Symphony Orchestra

ARNOLD CORNELISSEN  
Conducting

"Interest naturally centered in the Saint-Saëns G minor Concerto No. 2 for piano and orchestra, in which Mr. Meldrum played the solo part.

"It demands great brilliancy and fluency from the soloist, and well indeed did Mr. Meldrum measure up to its requirements.

In the bewitching scherzo he chose tempos that well defined the mood, and by his rippling passage playing, his beauty of tone, his spirited and firm rhythms and the clearness, deftness and charm of his performance he won a meed of approval that amounted to an ovation."—*Morning Express*, Buffalo, N. Y.

"Mr. Meldrum played with the full sense of musical values that characterizes all his work, with sane, steady rhythms and poetic sensitiveness. He met the technical difficulties with fleetness and dexterity and the scherzo was sparkling and effervescent."—*Times*, Buffalo, N. Y.

"The audience was quick to recognize Mr. Meldrum's highly polished and thoroughly artistic performance of the work. He was loudly acclaimed after each division of the concerto and called to the stage again and again by the storm of applause which followed the last movement."—*Evening News*, Buffalo, N. Y.

"John Meldrum was the soloist and won a brilliant success. The first movement glinted with color and finely sustained contrasts both in tempo and tonal effects. The scherzo was graceful in poetic appreciation of its melodic beauty, and the clarity and incisiveness of the finale brought the artist storms of applause."—*Courier*, Buffalo, N. Y.

Director of Music, Oklahoma School for the Blind  
Available for Concerts and Recitals in Oklahoma and Vicinity

Address

Management, JOHN MELDRUM

Hotel Severs—Muskogee, Oklahoma



## CINCINNATI SINGER WINS \$1,000 PRIZE

### Chorus Rehearsals Begin for Zoo Performances—New Instruments for Symphony

By Philip Werthner

CINCINNATI, Oct. 20.—Eulah Cornor, singer, who studied with Giacinto Gorno at the Cincinnati College of Music, has won the \$1,000 Alfred Snodaker Prize in Chicago.

Ralph Lyford, leader of the Zoo Opera, has already begun rehearsals with his chorus for next summer. A meeting was held in the Conservatory Hall on Oct. 15 for reorganization and enrollment of new singers.

The Cincinnati Symphony, at its concert in Louisville, Ky., on Oct. 15, used new instruments, including trumpets and tubas, secured in Europe by Fritz Reiner, conductor of the Symphony, on his recent visit. The orchestra is now rehearsing for the first of fourteen concerts to be given in Emery Hall. This series will begin on Oct. 26. There have been only a few changes in the personnel.

The College of Music, Adolf Hahn, manager, observed a Founder's Day on Oct. 13 with a banquet at the Hotel Alms attended by many alumni. The young women resident students gave the program.

The Ladies' Union Veteran League gave a fine program in Memorial Hall on Oct. 16, under the direction of Mrs. Adolf Hahn of the College of Music.

Romeo Gorno, pianist; Giacinto Gorno, baritone, and Walter Heerman, cellist, all from the faculty of the College of Music, gave a concert in Troy, Ohio, on Oct. 17.

Scenes from operas were given for the benefit of the Norwood Musical Club in the Williams Avenue School on Oct. 18, under the direction of Rose Gores Rockwell.

Wilhelm Kraupmer, pianist, of the Conservatory, with Mrs. William Greenland, soprano, gave a concert at the Hyde Park Library on Oct. 15. It included an analysis of the first program to be given by the Symphony.

### WILMINGTON, DEL.

Oct. 6.—Lillian Gordone, mezzo-soprano of this city, assisted by Leonidas Leonardi, pianist from France, gave a highly successful concert on Oct. 4 in the New Century Club Auditorium. Mrs. Gordone was in excellent voice and was repeatedly encored. She sang two groups of songs and the aria "Eli Eli" with fine effect. One group of songs comprised "The Nightingale and the Rose" and the "Song of the Shepherd" by Rimsky-Korsakoff, Berceuse by Gretchaninoff and "Otchi Chornia" or "Black Eyes," a Russian gypsy song. These were sung with dramatic effect, the singer wearing Russian costume. Mr. Leonardi played a Chopin group, the Tausig arrangement of Bach's Toccata and Fugue in D Minor and numbers by Liszt, Schumann, Grieg and Scarlatti. Proceeds of the concert will go to the Physicians' and Surgeons' Hospital, this city.

THOMAS C. HILL.

## SYMPHONY DRIVE EXCITES ST. LOUIS

### Great Team of Workers Will Canvass City—Mayor's Proclamation

By Herbert W. Cost

ST. LOUIS, Oct. 20.—All is ready for the great drive to raise a new guarantee fund of \$500,000 for the St. Louis Symphony. This drive is to be opened on Oct. 29, but so enthusiastically have the preparations been received that it is expected that the amount will be raised very speedily.

Mayor Kiel has proclaimed Thursday, Nov. 1, as Symphony Day. The sum required is to be raised in subscriptions payable in three annual instalments, and the fund will therefore meet the maintenance costs for the next three years and save the orchestra from the deficits which have resulted in past seasons.

Frank P. Crunden is chairman and A. W. Jones campaign manager. Mrs. Charles M. Rice has been appointed team commander and will have five assistants, each of whom will have charge of fifteen teams comprising twenty members and a captain. Every section of the city will be canvassed and all musical clubs, civic organizations and improvements associations enlisted in the work.

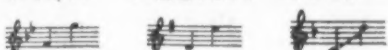
S. H. Macmillen, manager of the Symphony, announces that there will be a great increase in the seat sales this season, and to date the subscription is larger than in any previous year.

MIAMI, FLA.—E. E. Madera of Kansas City, conductor of the Community Song Festival last spring, has been appointed conductor of the Y Singers for the coming year. The Junior Music Club met recently in the Central School Auditorium, giving a program made up entirely of numbers by Mana Zucca, most of them being from her recently published "Bible Land," the text of which is by her husband, Irwin Castle.

# New Songs by James G. Mac Dermid

## "THO' SHADOWS FALL" "CHARITY" "THEY SHALL RUN AND NOT BE WEARY"

HIGH MEDIUM LOW



HIGH MEDIUM LOW



HIGH

LOW



FORSTER MUSIC PUBLISHER, Inc., 235 South Wabash Avenue, CHICAGO, ILL.



# Panorama of the Week's

## Pachmann, Competing with Six Other Concerts, Draws Sunday Crowd of 3600

CHICAGO, Oct. 20.—Vladimir de Pachmann returned to Chicago Sunday, after an absence of twelve years. His vogue has grown since he went away, for his farewell concert had been given in the small Studebaker Theater, but his return appearance was in the Auditorium Theater, with 3600 persons in the audience.

He was still the de Pachmann of old, a master of pianissimo and delicate beauty, a little muddy in passages that required Jovian thunder, but a dreamer and a poet in the Preludes and Mazurkas. Despite his age he gave a long program of Chopin numbers and pleased in all of them. He was a show in himself, aside from his playing. He capered about the stage to show how the Mazurka is danced. He beat time with his disengaged hand in the one-hand passages. He talked to his audience, and to his piano. He beamed ecstatically and looked at the audience as if to say, "Isn't that fine?" He laughed and patted the piano after one of his many recalls, and insisted that the instrument share the plaudits of the audience. "Pretty nice, eh?" he exclaimed while playing the "Military" Polonaise. "A little contrapunt by me," he explained, during the G-flat Waltz, and added that Chopin had written a very stupid left-hand part, which he, de Pachmann, had transformed into a very clever one.

Adolph Bolm and his ballet drew another crowded house to the Apollo Theater, and aroused much enthusiasm by the artistry and cleverness of their exhibition. A review, at best, could only faintly hint at the loveliness of the dances. Bolm showed the power of visualizing the message of music in dance and pantomime. Sergei Prokofieff's "Geometric Dance" might be singled out for special mention because of its unusualness. Prokofieff attempted to describe in music, and Bolm's ballet in pantomime, the impressions of America upon a Russian: "High buildings . . . massive

bridges . . . dynamic energy under masterful control . . . terrific driving power . . . whirling wheels . . . mechanical forces . . . swift, compelling, omnipotent." Anna Ludmila was premiere danseuse of the program, which consisted of twenty-five ballet divertissements, and a "Russian Village Scene," with folk music. Isaac Van Grove conducted.

Five other concerts competed for the public favor. Joseph Rosenblatt, at Orchestra Hall, sang with impeccable taste and exceptional vocal ability a program of Jewish songs. He trilled in falsetto; he gave runs as delicate as those of any soprano; and he thrilled the small audience with Eleazar's aria from Halévy's "The Jewess." With him on the program was Joseph Windogradoff, who maltreated a naturally good baritone voice in a program of airs from the operas.

Emerson Abernethy, baritone, and Elsie Alexander, pianist, gave an enjoyable recital at the Blackstone Theater. Abernethy has a pleasing voice, well schooled, and his enunciation was clear and distinct. Miss Alexander's playing was restful, marked by sincerity, musical feeling and clean, graceful technic that does not become hard, but lends itself easily to expressing the mood of each composition.

Louis Kuppin, tenor, showed good interpretative sense and brains, mixed with only a fair proportion of voice, in his recital at the Playhouse. His recital was enjoyed by a good-sized audience.

Minna Ysaeva appeared in the Studebaker Theater. Her voice, a dramatic soprano, was of good quality, but somewhat rough, a fault which careful and well-directed training could correct.

Jacques Amado, tenor, and Hans Muenzer, violinist, combined in recital in Kimball Hall. Amado's unusual vocal gifts made his work interesting, and Muenzer's sweet, singing violin tone also pleased the audience.

FARNSWORTH WRIGHT.

### "RIP VAN WINKLE" GIVEN

Scene from De Koven Opera Creditably Performed in English

CHICAGO, Oct. 20.—A scene from Reginald De Koven's "Rip Van Winkle" was performed Thursday morning in the Studebaker Theater by the Opera in Our Language Foundation.

This performance was the best that has yet been given by the Foundation. More care had been spent in preparation and the singers were more at home in their parts than in the operas given last year. Howard Preston as Rip and Edith Fletcher as Peterke sang and acted as if the operatic stage were an old story to them. Preston has the stage instinct and a sympathetic quality that made his baritone very agreeable to the ear. Also his enunciation was clear and every word was distinctly understood.

Miss Fletcher's voice was fresh and youthful, although her words were not always distinct. Haydn Thomas, as Nicholas Vedder, did his part well. Arthur Dunham, orchestral leader, was an efficient director and a strict taskmaster, and the success of the performance must in all fairness be laid to his credit. With only a piano and a string quartet to work with, he went far toward giving the effect of orchestral support. F. W.

### HERMAN DEVRIES HONORED

French Government Decorates Chicago Critic and Musician

CHICAGO, Oct. 20.—Herman Devries, vocal coach and music critic, was made a chevalier of the Legion of Honor on Wednesday, in recognition of his distinguished services in behalf of French music. The decoration awarded by the French Republic was pinned upon his coat by Antonin Barthelmy, French consul in Chicago.

The recognition was the more impressive, inasmuch as Devries is not of French blood. He was born in New York of Dutch parents. This latest honor is the fourth recognition made by the French Republic of Mr. Devries' merits.

Since 1915 he has been music critic of the Chicago *Evening American*, and is well known also for his work as a vocal coach. He came to Chicago in 1900, after a notable career on the operatic stage.

#### Young Conductors to Wield Baton

CHICAGO, Oct. 20.—Isaac Van Grove and Frank St. Leger, assistant conductors of the Chicago Civic Opera Company, will each leave the piano and wield the conductor's baton during the season, the musical director announces. The announcement that each of the young con-

ductors will be given full command for a night is in line with the policy of developing leading talent out of the company itself. St. Leger was formerly accompanist for Dame Nellie Melba and Van Grove accompanied Mary Garden on her America concert tours.

## MILWAUKEE SINGERS GIVE POLISH OPERA

### Moniuszko's "Halka" Has First Chicago Performance by Landowski Forces

CHICAGO, Oct. 20.—The first performance here of the Polish opera "Halka," by Stanislaw Moniuszko, was accomplished Sunday night at the Auditorium Theater by the Polish Opera Club of Milwaukee. The theater was filled to capacity, mostly by Poles, and the audience showed its appreciation by repeated bursts of applause.

The opera, although not new, was until recently unknown in America, except as Mme. Sembrich used to sing one of the arias on her concert programs. The Polish Opera Club, which gave a meritorious performance of the work Sunday night, is doing a praiseworthy work. It has given, in Milwaukee, "The Bohemian Girl," "Martha" and "Trovatore," but the director, Jan C. Landowski, considered these merely as stepping stones to "Halka." He has recruited his forces from the parochial choirs and similar organizations in Milwaukee. The leading baritone, Eugene Stachowiak, is a tinsmith; Peter Kaminski, who sang the part of Dziemba, is a drug clerk; Emilja Klebanska, the mezzo soprano, is a dry goods clerk; Rosa Saskowska, who sang Halka, works in a book bindery, and A. J. Lukaszewski, the stage manager, publishes a newspaper.

From these elements, since the first performance of "Martha" four years ago, Landowski has built up an operatic company that has little about it that is amateurish, and is able to give an opera in first class form. Moniuszko's music, conventional but very interesting, came through the ordeal of presentation acceptably, with a good orchestra and a fine chorus. The choral work merits especial praise, the peasants' chorus in the third act and the women's chorus in the fourth act being especially well done. The women's voices were remarkably sweet, with none of that primitive quality which gives a distinct racial cast to the Russian opera chorus heard here last year.

The story is based on the conventional Linda-Lucia-Dinorah model, dealing with a girl who, driven distracted by love, goes insane. Halka, finding that the man who has wronged her is marrying another woman, attempts to set fire to the church where the wedding ceremony is taking place, but changes her mind and drowns herself in the Vistula.

F. W.

#### Mexican Band in Benefit Concert

CHICAGO, Oct. 20.—The Mexican Police Band, which recently gave three concerts here, returned to Chicago Thursday night for another concert, this time in the Auditorium Theater, with the aid of the Stanley Kopiloff Ballet, Milla Ybarra of the Mexican National Opera and Nelli Gardini of the Boston English Opera Company. The concert was a benefit to start a Christmas fund drive to supply the poor of Chicago with Christmas dinners.

## Chicago Symphony Starts Its Thirty-third Season

[Continued from page 1]

find. This unevenness did not appear in the Saturday night concert, except in the very first measure of the Fifth Symphony.

The greatness of the Chicago Symphony is incontestable. To listen to its opening concert last week was a genuine treat, a refreshing return to the highest manifestations of orchestral art. Stock's conducting of Beethoven's Fifth Symphony was worth going many miles to hear. He recreated it by the vigor and freshness of his tempi, and the contrasts and shadings that he read into it.

Most interesting was Stock's own "Elegy," dedicated to the memory of Clyde M. Carr, president of the Orchestral Association, who died on June 5. This showed Stock not only as a master of orchestration, but a magician in strange and beautiful effects, sad and solemn, again joyous and weirdly sweet. The composer seemed too much enamored of his themes, however, for the Elegy is at least twice as long as it should be.

Other music on the program was the overture to Weber's "Euryanthe"; Rimsky-Korsakoff's "Capriccio Espagnol"; Debussy's Prelude, "Afternoon of a Faun," and the prelude to Wagner's "Meistersinger."

The first of the popular concerts was given Thursday of this week in Orchestra Hall. As always at these concerts, the house was filled to capacity. F. W.

### JESSIE CHRISTIAN

Soprano  
Management, Harrison & Harshbarger  
1717 Kimball Hall, Chicago

### EDNA WHEELER-BALLARD

HARPIST  
Studio 329 So. Wabash Ave., Chicago.  
Phone Harrison 1892

### Mario CARBONI

OPERATIC BARITONE  
Opera Coach—Voice Placement  
Suite 628, Lyon & Realy Bldg., Chicago

### MARGARET CARLISLE

PIANIST—ACCOMPANIST  
419 Fine Arts Bldg., Chicago

### VIOLA COLE

AUDET  
Pianist, Fine Arts Bldg., Chicago

### DWIGHT EDRUS COOK

DRAMATIC TENOR  
1625 Kimball Hall Chicago

### ELLEN KINSMAN MANN

Teacher of Singing  
Fine Arts Bldg., Chicago

### HANS MUENZER

VIOLINIST  
603 Kimball Hall, Chicago

### HAYDN OWENS

Pianist—Accompanist  
Conductor—Vocal Coach  
420 FINE ARTS BLDG., CHICAGO

### LOYAL PHILLIPS SHAW

BARITONE  
Mgmt. Wendell H. Luce, 493 Boylston St., Boston, Mass. Personal address, N. U. School of Music, Evanston, Ill.

### Mr. and Mrs. Karl Buren Stein

Vocal and Dramatic Art—Opera  
Auditorium Bldg., Chicago Phone Wabash 9070

### JOHN E. STEVENS

BASSO PROFUNDO  
Concert—Oratorio  
528 Fine Arts Bldg., Chicago

### WILLIAM SHAKESPEARE

Late of London, England  
MASTER OF VOICE  
830-S31 Fine Arts Bldg., Chicago  
Phone Harrison 4789

### VITTORIO TREVISAN

Basso—Chicago Opera Co.  
Vocal Studios  
428 Fine Arts Bldg., Chicago



**JACQUES GORDON**  
CONCERT MASTER, CHICAGO SYMPHONY—CONCERTS—RECITALS  
Management: Harrison & Harshbarger, Kimball Bldg., Chicago

### ANNICE TAYLOR MARSHALL

(Mrs. Chas. Marshall)  
SOPRANO  
Management R. M. Cassidy, 2633 Hampden Court, Chicago

### MR. AND MRS. HERMAN DEVRIES

Vocal Teachers, Studio, 528 Fine Arts Bldg., Res., Congress Hotel, Chicago

### CHARLES MARSHALL

World's Famous Tenor  
Management HARRISON & HARSHBARGER  
1717 Kimball Hall, Chicago

### HERBERT GOULD

Basso  
Chicago Opera Ass'n  
Management, Harrison & Harshbarger  
1717 Kimball Hall, Chicago



# Events in Musical Chicago

## In Chicago Studios Students from Many States Attend Chicago Classes

Chicago, Oct. 20.

### CHICAGO MUSICAL COLLEGE

Frances Aiken, pupil of Harry Detweiler, has accepted a position on the faculty of the Kansas State Teachers' College at Emporia, Kan. Clara Waldron, also a pupil of Detweiler, is teaching at Ursinus College, Collegeville, Pa., where she is head of the piano department.

Sallie G. Holt, pupil of C. Gordon Wedertz, has been appointed supervisor of music in the high school at Savannah, Ga. Olive M. Stratton, also studying with Wedertz, is officiating as organist at St. Mark's Church, Chicago.

Clarence Eddy, who has been giving recitals in California and Colorado, is to give recitals this month at Springfield and Centralia, Ill.

Mark Love, pupil of Dr. Fery Lulek, sang at the concert given Thursday by the Opera in Our Language Foundation.

The second of the College's concerts in Central Theater was given Sunday afternoon by pupils of Lillian Powers, Rose Lutiger Gannon, Maurice Aronson, Edoardo Sacerdote, Moissaye Boguslawski, Leon Sametini, Burton Thatcher, Edward Collin, Dr. Fery Lulek and Alexander Raab.

### AMERICAN CONSERVATORY

Joseph Brinkman, pianist, and Henry Sopkin, violinist, gave the program of the second of the Conservatory's Saturday recitals. These young artists gave an enjoyable performance and they were heartily applauded.

To Ruth Parker, pupil of Herbert Butler, has been awarded the Phi Beta sorority violin scholarship.

The three orchestras of the Conservatory have begun weekly rehearsals. The Symphony Club Orchestra, composed of the more advanced pupils, under the leadership of Ramon Girvin, is working on some ambitious programs. Owing to the rapid growth and progress of the junior orchestra, under Henry Sopkin, a second junior orchestra has been formed, of which Jack Baus is conductor.

"Harmonic Material and Its Uses," a new work by Adolf Weidig, has just been published.

### BUSH CONSERVATORY

Ben Goodsell, pupil of Richard Czerwonky and student of the Conservatory's orchestral school, has accepted the position of first violin in the St. Louis Symphony, under Rudolph Ganz. Christian Weckle, first bassoon of the Bush Conservatory Symphony, has been placed in the Minneapolis Symphony on Czerwonky's recommendation.

Boza Oumiroff, baritone of the faculty, who has just returned from Europe, gave a program at the Bohemian Club Oct. 11.

Bruno Esbjorn, violinist of the faculty, has a number of pupils teaching this winter in various parts of the country: Frank Lazarus in Louisville, Ky.; Mauritz Nelson in Minneapolis; C. B. Whitman in Walla Walla, Wash., with a large class, and Ida Goldstein in Duquoy, Iowa.

President Kenneth M. Bradley lectured before the Rotary Club of St. Joseph, Mich., last Tuesday to a large audience.

Jennie Ekblom Peterson, soprano, of the faculty, was selected as soloist for several events in connection with the Chicago visit of the Archbishop of Sweden last week.

### SHERWOOD MUSIC SCHOOL

The School has instituted a course in psychology, which all candidates for graduation are required to take. The innovation has been made in order to



Delia Valeri, Voice Teacher (Second Row, Center) and Some Students in Her Master Classes at the American Conservatory in Chicago Held in the Course of the Summer

**CHICAGO, Oct. 15.**—The master classes in voice conducted by Delia Valeri at the American Conservatory this summer had a large attendance, the members including professional singers and teachers from many parts of the country. Although Mme. Valeri gave more than ninety-five lessons each week, she was unable to accept all those who applied for admission to the classes.

Mme. Valeri has been engaged to conduct a master class at the Conservatory again next summer. This year, in addition to private lessons, two repertoire and teachers' classes were held each week.

direct the efforts of the pupils to attaining greater efficiency as instructors and greater proficiency as performers through guiding their efforts by careful psychological analysis. Prof. Paul H. Palmer of Northwestern University will give the course at the Sherwood Music School.

### AUDITORIUM CONSERVATORY

Stephen Pepich, tenor, pupil of Karl Buren Stein, was soloist at the dedication of the Preradovic Glee Clubhouse at Gary last Sunday. Pepich is also director of the Glee Club.

### Gordon Quartet Announces Series

**CHICAGO, Oct. 20.**—The Gordon String Quartet has announced a series of three subscription concerts on Nov. 14, Jan. 16 and March 19. Several American compositions have been added to the quartet's repertoire. The program for the first concert will include a quartet by Daniel Gregory Mason and music by Dittersdorf and Schumann. Recent bookings of the quartet include a series of four concerts at Highland Park, Ill., and a special program for children.

### Summy Publishes Ryckoff Songs

**CHICAGO, Oct. 20.**—Clayton F. Summy Company has just accepted two musical readings by Lalla Ryckoff for publication. These are called "I Doubt It" and "Um-hm." Miss Ryckoff has just returned from New York, where she played for the Girls' Club of Greenwich Village, the Commonwealth Club and the Drama Guild.

A partial list of students who attended these classes this summer includes the following: Suzanne Keener, Julia Lee Pottinger, Mrs. Ethel High Emmert, Mrs. Lela McCombs, Mrs. Mabel Vann-Lindsey, Mrs. D. C. Smith, Mrs. William Burnette, Erle E. Faber, Laurette Rietz, Alma B. Klein, Mrs. Elma Daw Miller, Mrs. Olive Wheat-Fleetwood, Irma Swift Oberreuder, Margaret Gettys, Florence Peebles, Cecile White, Lila Sayre, Lucy O. Bash, Louise Richardson, Helen Warum Chappell, Benjamin Tilberg, Mrs. Georgia E. White, Helen Hart Miller, Mrs. B. H. Jameson, Thure Jaderborg, Alice K. Paton, Edith Clark, Elena Manx,

Bernice Dale, Charles F. Champlin, Ottis O. Patton, Edith Fletcher, Gertrude Erbe, Mrs. Dora T. Hoffman, Edith M. Clinebell, Martha Austin, Clara Davisson, Mrs. F. E. Woodruff, Mildred Anderson, Johanna Pearson, Claire Gibson, Katharine Price Bailey, Margarete Cragie, Mrs. Vlasta Darling, B. C. Tricot, Mrs. George H. Thompson, W. I. Fleetwood, Anna B. Greulich, Sister Stephen, Miss Litante, Mrs. Mary R. Fitch, Mrs. R. E. Lee, Lillian Johnston, Lillian Way, Carmela Chriostergi, Genevieve Wheat-Baal, Samuel B. Garton, Helen Weiner and Arline Duerr.

### Muenzer Trio Plays

**CHICAGO, Oct. 20.**—The Muenzer Trio, composed of Hans Muenzer, violinist; Hans Koebel, cellist, and Rudolph Wagner, pianist, gave its first concert, of a series of three, on Wednesday night in Kimball Hall. There was plenty of enthusiasm, and the hall was nearly filled. The Voldmann Trio in B Flat was particularly pleasing, being melodious and lending itself to the warm tone of the ensemble. The Beethoven Trio in G, which was also heard by the reviewer, was delicately performed, with a pleasing grace, and a confident, authoritative manner. F. W.

### Dawn Hulbert Makes Début

**CHICAGO, Oct. 20.**—Dawn Hulbert, soprano, filled Lyon & Healy Hall at her début recital Wednesday night. A lyric voice of pleasing quality was used well in the lighter numbers. She is not yet ready for the aria in Debussy's "L'Enfant Prodigue," which she sang rather sketchily, but a group of modern French songs was well sung, and well-liked by the audience.

### Margery Maxwell Soloist at Drake

**CHICAGO, Oct. 20.**—Margery Maxwell, soprano of the Chicago Civic Opera Company and the Ravinia Opera Company, sang a group of operatic arias Friday at the Drake Hotel for the delegates to the National Paint, Oil and Varnish Association's convention. Her program included "Caro Nome" from "Rigoletto," "Musetta's Waltz Song" from "Bohème" and other numbers.

### Young Sopranos Heard

**CHICAGO, Oct. 20.**—Zelma Smithpeter, in Fine Arts Recital Hall, and Mary Mueller, in Kimball Hall, were heard in recitals on Thursday night. Both sopranos have many points to commend them, but neither seems yet ready for a concert career. Miss Smithpeter had moments of remarkable beauty in her voice.

### Noon-Day Recitals Begun

**CHICAGO, Oct. 20.**—Fritz Renk, violinist; Selma Gogg, soprano, and Allen W. Bogen, organist, were soloists at the first of the noon-day recitals in Kimball Hall, Friday noon.

### Quartet by Mrs. Beach Performed

**CHICAGO, Oct. 20.**—Mrs. H. H. A. Beach's quartet for soprano, violin, cello and piano, called "A Mirage," was given at the opening concert of the Musicians' Club of Women on Monday afternoon in the Recital Hall of the Fine Arts Building. The artists were Helen Hedges, Mildred Brown, Lillian Pringle and Sylvia Bargman Wentworth. Other artists on the program were Rose Lyon Du Moulin and Orpha Kendall Holstman.

### Eames Talks on Primitive Music

**CHICAGO, Oct. 20.**—Henry Purmort Eames, pianist and lecturer, gave a lecture-recital today in the Field Museum on the music of the American Indians. He was assisted by Carleton Cummings, tenor. He explained the primitive music, illustrating his lecture by the use of war whistles, courting flutes, gourd rattles, water and war drums.

### Twilight Musicales Open

**CHICAGO, Oct. 20.**—The Edgewater Beach Hotel's series of Twilight Musicales was opened Sunday afternoon. The first concert was given by Mary Welch, contralto; Lulu Geisecke, violinist; and Beulah Taylor Porter, pianist. The musicales will be under the direction of Porter and Walsh.

## Summy's Corner

Can you use three songs that are suitable either for concert or teaching? They are exquisite bits of miniature art and are written by

**WALTER J. GOODELL**

### BUTTERCUPS

Words by Ethel C. Goodell

A folk song, quaint, romantic, appealing. Built on old Gaelic scale, with a rhythm that suggests the movements of the Irish piper.

### LULLABY

Text by Thomas Bailey Aldrich

A simple, sincere piece of musical writing.

### WHERE'S THE USE OF SIGHING

Text by W. E. Henley

Set to the rhythm of the Old French Gavotte, the melody is the sort that stays with you.

All the songs are mezzo

Price, each, \$ .50

**CLAYTON F. SUMMY CO.**

Publishers  
429 S. Wabash Avenue, Chicago

## AMY DORITH

SOPRANO

Formerly Member of  
METROPOLITAN  
CHICAGO OPERA ASS'N  
BOSTON OPERA CO.  
CHICAGO ENGLISH OPERA CO.

OPERA—CONCERT—RECITAL

Address c/o Musical America, 80 E. Jackson Blvd., Chicago.



## Kansas State Agricultural College Provides Manhattan's Musical Fare

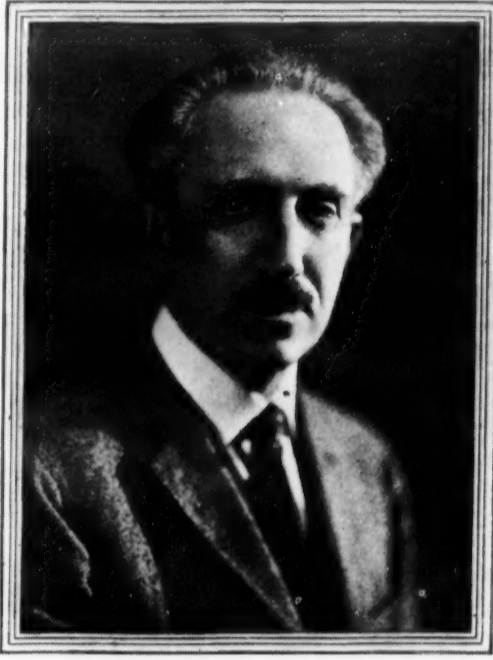
Recitals and Concerts by Local and Visiting Artists Sponsored by Ira Pratt, Director of College's Music Department—Chamber of Commerce to Back May Festival Week

MANHATTAN, KAN., Oct. 15.—The department of music of Kansas State Agricultural College, under Ira Pratt, director, is the leading factor in the musical life of Manhattan.

Eight Sunday afternoon recitals engage members of the faculty and the annual performance of "The Messiah" will be given during the Christmas season by the college chorus of 200 voices and the college orchestra, with local soloists. The expenses of the performances are borne by the Manhattan churches and admission is free. Free concerts are also given every year by the college orchestra under H. P. Wheeler. This season there will be two additional concerts for the public school children.

The department of music also sponsors an artists' series. Attractions booked this season include Mozart's "Impresario" on Nov. 8; Albert Spalding, violinist, on Jan. 14, and Elly Ney, pianist, on Feb. 25. In March, the Little Symphony of Kansas City will give its second concert in Manhattan under the management of the department of music.

The eighth annual May Festival Week,



Ira Pratt, Director, Music Department, Kansas State Agricultural College

which has hitherto been financed by the Agricultural College, will be underwritten this year by the Manhattan Chamber of Commerce. It is planned to make the coming festival the best ever given and the programs, besides local organizations, will include a concert by one of the prominent symphony orchestras with eminent artists as soloists. Members of the faculty and advanced students of the department of music will appear on college and city programs and well-trained concert companies of students will visit high schools in various parts of the State, presenting programs of the best music. A. C.

### Mount Vernon Acclaims Mme. Homer

MOUNT VERNON, N. Y., Oct. 20.—Mme. Louise Homer, contralto, was accorded a rousing reception when she appeared at the First Methodist Episcopal Church here under the auspices of the Ladies' Aid Society. Mildred Dilling, harpist, and Eleanor Scheib, pianist, were also on the program. Mme. Homer's appearance attracted an audience of 1000 persons, who manifested their appreciation repeatedly and demanded numerous encores. F. E. KENNY.

### FLINT, MICH.

Oct. 20.—The St. Cecilia Society gave an interesting program of Russian music on Friday, Oct. 5. The artists wore Russian costumes. The meeting was held at the Durant Hotel, and about 200 members were present.—Virginia Scaffidi, coloratura soprano, gave a "farewell" recital in the Masonic Temple on Oct. 3, previous to sailing for Italy to continue her voice study with a view to an operatic career. The assisting artists were Thaddeus Wronski, director of the De-

troit Municipal Opera Association; Ray Oberliesen and Angelo De Palma, tenors, both pupils of Mr. Wronski, and George T. Jarvis and Lucile Jolly, accompanists. The program was entirely operatic and included several arias from operas by Verdi, Puccini, Gounod and Rossini.—John T. Schofield, organist and choir director at First Baptist Church, and conductor of the Cornish Male Voice Choir, has begun his weekly organ recitals at this church.

### Percy Grainger Opens Concert Series in Holyoke, Mass.

HOLYOKE, MASS., Oct. 20.—Percy Grainger, pianist, played in the City Hall, Tuesday evening, Oct. 16, opening the new American Artists' Concert Course. His program was a fine one from the student's point of view, including numbers by Chopin, Bach, Scarlatti, Handel and Schumann, with his own compositions as encores. The audience was very enthusiastic, and Mr. Grainger was recalled many times. HOWARD THOMAS.

### Dorothy Paca Sings in Asbury Park

ASBURY PARK, N. J., Oct. 6.—Dorothy Paca, soprano, was the principal soloist in the concert given before the Woman's Club of Spring Lake on Oct. 1. She sang songs by Martini, Schumann, Brahms, Fauré, Massenet, Cadman and others with understanding and beauty of tone and was recalled for several encores. Her assisting artists were Ruth Marshall Braly, pianist, and J. B. Gagliano, accompanist.

### NEW CONCORD, OHIO

Oct. 20.—The Choral Society of the Conservatory of Muskingum College, E.

H. F. Weis, conductor, will present "The Messiah" on Dec. 15, with a quartet of noted soloists. The society is already rehearsing the oratorio and the personnel has been increased to 115 voices. The Glee Club is also hard at work and the Women's Glee Club under Milo Neuenschwander is preparing a program. The Artists' Course, presented by the Conservatory will open with the Cleveland Symphonic Quartet. Other numbers in the series will be given by Charles Norman Granville, baritone; Jan Chiapusso, pianist, and Irene Pavloska, mezzo-soprano of the Chicago Civic Opera Company.

### NEW ALBANY FORGES AHEAD

#### Clubs Form Plans to Give Indiana City More and Better Music

NEW ALBANY, IND., Oct. 13.—Three choral clubs will be active in New Albany this season. They are the Treble Clef Club, the New Albany Male Chorus and the High School Choral Club. In addition, there will be concerts by the High School band and orchestra and a series of artists' appearances at the high school.

The Treble Clef Club will give two concerts, one in October, in which Raymond Rudy, pianist, will be the soloist, and the other in the spring. The conductor is Elsa Hedden, and the pianist, Hilda Detlinger. Two concerts will also be given by the Male Chorus, of which Bertram Heckel is the conductor and Otto Everbach, pianist.

Mr. Heckel is also director of the musical activities at the high school where he has a chorus of 200 voices, an orchestra of thirty-five instruments and a band of twenty players.

The annual performance of "The Messiah" at Christmas will be given in the First Presbyterian Church, under the direction of Earl Hedden. Local soloists and an orchestra will participate. ROBERT NALL THOMPSON.

### STAMFORD, CONN.

Oct. 15.—Carolyn Finney Springer, contralto, and Mabel Deegan, violinist, opened the season for the Schubert Study Club last Wednesday at the Stamford Yacht Club. The musical program was preceded by a luncheon at which Mrs. J. C. Downs, State president of the Federation of Music Clubs, and Mrs. Russell Dorr and Mrs. William Arms Fisher, both officers of the National Federation, spoke. The audience, which was very large, applauded the soloists heartily. Accompanists were Marion Fowler and Mrs. F. A. Springer. J. W. COCHRAN.

### FALL RIVER, MASS.

Oct. 13.—Amelita Galli-Curci sang, on the evening of Oct. 9, before an immense concert audience in the Casino. The coloratura won her usual triumph and made many friends during her stay in the city. L. A. WARNER.

NEWARK, N. J.—Anna Benedict, mezzo-contralto, was heard in recital recently as a number of the Festival Series of the College of Music. Miss Benedict was accompanied by her teacher, Louis Arthur Russell.

POTSDAM, N. Y.—Frank Merrill Cram, organist, was heard in recital in the Normal Auditorium on Oct. 7. Mr. Cram played numbers by Demarest, Kreisler, Debussy, Gounod and Mendelssohn.

FULTON, Mo.—A faculty recital was given recently at Synodical College by Jennie Eldridge, pianist; Elizabeth Caldwell, mezzo-soprano, and Cassie Bentley, reader.

### KENOSHA BOOKS SERIES

#### Winner in Milwaukee Contest to Be Heard in Joint Recital

KENOSHA, WIS., Oct. 15.—The booking of more artists' concerts than ever before and more professional and student recitals also seems to forecast an active schedule for the coming season in this industrial town. The important lecture-musical series sponsored by Mr. Z. G. Simmons has, with her removal to New York, been taken over by Mrs. A. H. Lance and Mrs. N. A. Rowe. In an effort to popularize the course and make it available to a larger audience the coming series will be given in the new Orpheum Theater. Already there is a large advance sale of subscription tickets.

A recital by Sigrid Oegin, contralto, was scheduled for Oct. 15; Lionel Tertis, viola player, will be heard on Nov. 19; the Flonzaley Quartet will make its annual appearance on Dec. 3; Emilio de Gogorza, baritone, will give a song recital on Jan. 7; Percy Grainger will play on Jan. 21 and Tito Schipa, tenor, will close the series with a song recital on Feb. 11.

Charles Wakefield Cadman and Princess Tsianina will appear under the auspices of the Kenosha Woman's Club on Dec. 12 at the Elks' Auditorium. The Woman's Club will also present Jaroslav Gons, 'cellist, and B. F. Wise, tenor, in a joint recital in the parlors of the club on April 16.

Beatrice Ives Welles, pianist, will give a recital before the Catholic Woman's Club on Nov. 17. Mrs. Welles, now of Chicago, is a former local resident. Numerous other recitals are planned.

WESLEY LA VIOLETTE.

### EASTON, PA.

Oct. 20.—The Apollo Quartet, recently organized, is already booked for a number of engagements this fall. It is composed of Harriet Ministiel, soprano; Gladys Stubblebine, alto; Ralph Johnson, tenor, and Edward Steible, baritone. The men's chorus of 100 voices, lately organized under the leadership of Stanley Kemmerer, sang to a crowded house on Oct. 16, at the fall mass meeting of the Easton Federation of Churches. Edgar Lehr, tenor, and Warren Robbins, baritone, also sang a duet. The Easton Symphony has announced its schedule of concerts for this season. This orchestra is a community enterprise, the expense of which is taken care of by an associate membership. H. H. Mitchel is the head of the committee; Earle Laros, conductor, and Thomas Achenbach, concertmaster. MARGARET H. CLYDE.

FLINT, MICH.—Haig Gudenian, violinist, formerly of the Cincinnati Conservatory has become a member of the teaching staff of Baker University Conservatory. His wife, also a fine violinist and pianist, is teaching the violin classes in the public schools and is assisted by Gladys Lyon, a pupil of Mr. Gudenian. Lillian Johnston, soprano, formerly with the Metropolitan School of Music in Chicago, has opened studios in Flint. Harold Spencer, 'cellist, who has been studying during several years in Detroit, has been added to the faculty of the Paul School of Music. The school has moved its headquarters into the rooms formerly used by the Flint Community Music Association.—J. Percival Davis, composer, organist and choir director at St. Paul's Episcopal Church, has been engaged to teach harmony and history of music at the new Senior High School. He will assist the community music organizer, William W. Norton, who has charge of the high school music.

Vladimir de Pachmann will give his second New York recital in Carnegie Hall on the evening of Nov. 16.

Mme.  
**Tamaki Miura**  
Japanese Prima Donna  
Soprano



*Just returned from triumphant concert tour of JAPAN and HAWAIIAN ISLANDS.*

On tour with SAN CARLO OPERA COMPANY Season 1922-1923.

Concerts and Recitals given in costume with Maestro Aldo Franchetti, Composer, at the piano.  
*For Concert dates, seasons 1922-1923, address:*

Management: Fortune Gallo  
1128-29 Aeolian Hall, New York

### ANNOUNCEMENT

Prof. Hugo Becker, the noted 'cellist, is spending the coming winter in Meran, Italy, and will accept additional 'cello students. Applications should be addressed to

#### VILLA BECKER

Sopra Bozano (Ober Bozen), Italy

### Every Vocal and Dramatic Requirement for the Singer

## The HERBERT WITHERSPOON STUDIOS

44 West 86th Street, New York City  
Miss MINNIE LIPLICH, Secretary Miss GRACE O'BRIEN, Assistant Secretary  
Telephone Schuyler 5889

# DE LUCA

BARITONE  
Metropolitan Opera Company  
Management: R. E. Johnston  
L. G. Bred and  
Paul Longone—Associates  
1451 Broadway, New York  
Victor Records Knabe Plane

## Stravinsky's "Song of Nightingale" Has Mixed Reception in Philadelphia

PHILADELPHIA, Oct. 22.—Varying views greeted the first performance in America of Stravinsky's "The Song of the Nightingale." "It should be called the 'Song of the Nightmare,'" one group cried, to the counter assertion of another, "It is the most exquisite music of the modernist school yet played here."

This was the first novelty of the Philadelphia Orchestra's new season and graced the third pair of concerts on Friday afternoon and last evening. The audiences received it with attention and in general, with calmness, out of respect to Leopold Stokowski's pioneering enterprise in behalf of the "moderns." Decorum was shattered only once, at a passage which sounded like the bray of a donkey and provoked general laughter.

The work is a concert version of the ballet music into which Stravinsky transmuted what was primarily written as an opera. The composition ran over a period of years, beginning with an act written when he was still a conventional composer, and ending with passages written in his modernist period. Hence there is a curious fluctuation between two musical manners, and the significant cacophonies of modernism are mitigated with pages of beautiful melody.

"The Fisherman's Song" provides motives for some tender and feeling music, and the "Song of the Nightingale" is a melodious motive. Even if many of the hearers did not know what it was all about, it was obvious that Mr. Stokowski was conscious of his effects. The result was highly interesting.

The symphony was Haydn's No. 9 in C Minor, which was read with lovely serenity. The other numbers were the "Leonore No. 3" and Tchaikovsky's "Nutcracker" suite.

Willy Burmester made his first appearance here in a score of years Friday night at the Academy of Music, playing with the ripened feeling and skilled technique of the veteran the Paganini Concerto in D and the Beethoven Sonata in E Flat, in which he had the excellent cooperation of Franz Rupp, who also gave a group of piano solos.

Henry Such, violinist, and Aurelio Giorni, pianist, were heard in an attractive joint recital on Monday evening in the foyer of the Academy of Music. Gabriel Pierné's D Minor Sonata and the "Kreutzer" Sonata formed the substance of the program. The two

artists attained a beautiful ensemble in the Beethoven work. Mr. Such played an Aria of his own composition with abundant and well produced tone. With the excellent accompaniment of Barbara Such he gave the Mozart-Kreisler Rondo and a difficult fugue of Tartini, also arranged by Kreisler. Mr. Giorni's contribution was a set of somewhat Chopinesque studies, of almost daunting difficulty, emotionally played.

The only Philadelphia appearance of the Sistine Choir was made last evening at the Metropolitan Opera House. The exceptional singers were conducted by Monsignor Rella. W. R. M.

## AMES IS READY FOR BANNER SEASON

### Clubs and College Forces Will Contribute Events to Big Municipal Calendar

By Tolbert MacRae

AMES, IOWA, Oct. 20.—The season for this community is to be one of the most interesting and entertaining yet planned. The music clubs have outlined study courses which will include opera and orchestra and these will be augmented by many concerts.

The Music Council has arranged to present a well balanced artist concert series which will include the following numbers: Mme. Louise Homer, Nov. 23; Iowa State Symphony, Dec. 14; Louis Graveure, Jan. 11; Minneapolis Symphony, Feb. 8, and the Chicago Operatic Trio—Irene Pavlaska, Forrest Lamont and Virgilio Lazzari—on April 4.

In addition to this series there will be given free to the children of Ames and the vicinity a concert by the Minneapolis Symphony.

The musical organizations of the college will give their annual concerts, the Men's Glee Club and the Festival Choir under the leadership of Tolbert MacRae; the Girls' Glee Club under Rosalind Cook and the Iowa State Symphony and Band under Oscar Hatch, Hawley.

Mrs. M. B. Harrison, chairman of the musical division of the Faculty Women's Club has announced Opera as a subject for study. Mrs. Herbert Plage, chairman of the program, has arranged to have Mrs. Joseph Gilman present the first paper.

The Music Division of the Ames Women's Club under the direction of Mrs. H. H. Sunderlin will study the orchestra. Mrs. Grant Dudgeon, chairman of programs, will present a paper. The chorus of the Club, under Mr. MacRae, will give its annual concert, and will also assist in many civic programs.

Edna Bower has recently come to Ames as music supervisor in the city schools.

### Dupré Completes Ten Bach Recitals in Montreal

MONTREAL, Oct. 20.—Marcel Dupré, organist of Notre Dame, Paris, has completed a series of ten Bach recitals at St. Andrew's and St. Paul's Presbyterian Church, on the fine Casavant organ. The series, begun on Oct. 1 and ending Oct. 20, included 154 numbers. The attendance was not so large as had been expected, but was very representative. Mr. Dupré played throughout with superb style and technique, and from memory. FRED PELLETIER.

### Queenia Mario Returns from Successes on Western Coast

One of the outstanding individual successes achieved during the recent season of opera in San Francisco was that of Queenia Mario, soprano of the Metropolitan Opera Company, whose performances last season as *Juliette*, *Gilda* and *Micela* made a favorable impression. Miss Mario has been a favorite singer in San Francisco for several years and, on the occasion of the banquet tendered Gaetano Merola on the opening night,

she was presented with a silver plate in token of the admiration and affection of the San Francisco opera-going public. She sang in two operas, "Bohème" and "Rigoletto," and was heard by two of the largest audiences of the season. She fulfilled twelve concert engagements on her return journey to New York to begin her second season at the Metropolitan.

## BOWLING GREEN IS SET FOR BIG YEAR

### Kentucky Center Will Hear Prominent Soloists in Fine Series—School Events

By W. B. Hill

BOWLING GREEN, KY., Oct. 20.—Music-lovers are looking forward to the best season yet enjoyed in this center. The first event and incidentally the inaugural of a long series under the auspices of the Women's Music Club, will be a recital by Mrs. Nell Dickey Bowen, organist, assisted by Mrs. L. S. Matthews, contralto, in the auditorium of the First Baptist Church, which has a seating capacity of 2000 and a three manual organ which was recently installed.

The All-Star Concert Series of the Western Kentucky State Normal School and Teachers' College, will inaugurate its fifth year of successful concerts by presenting Cyrena Van Gordon, contralto, on Oct. 22. Sousa's Band will furnish the second number, appearing in two performances, matinée and evening on Nov. 2. The third event will bring Jan Chiapusso, pianist, and Bogumil Sykora, 'cellist in joint recital on Dec. 3. On Jan. 23, Frieda Hempel will present her "Jenny Lind" concert. The final of the series will present Emil Telmányi, violinist.

The series continues under the direction of its founder Will B. Hill, local concert manager.

The School of Music of the Western Normal School will have the biggest year of its history. Franz J. Strahm, for many years dean of this institution, will be back at his post, and under his direction a spring music festival will be given in May. Both the All-Star Concert Series and the May festival will be given in the Auditorium of the Normal School and Teachers' College, which has a seating capacity of 1500.

Bowling Green takes pride in another fine auditorium just completed in the new high school building. This has a seating capacity of 1400 and is modern in every way. Mary J. Armitage, local music supervisor, has extensive plans for the coming year and is doing a great work.

Sigrid Onegin, mezzo-soprano, will make her first orchestral appearance this season in Pittsburgh, where she will sing with the Boston Symphony on Nov. 9 and 10. She will sing with this orchestra seven times this season. Recitals are scheduled for Kansas City on Oct. 30, Lindsborg on Nov. 2, and Omaha on Nov. 4.

## ST. LOUIS RE-ELECTS OPERA EXECUTIVES

### Nelson Cunliff Again Chosen as Head of Productions Committee

By Herbert W. Cost

ST. LOUIS, Oct. 18.—The Municipal Theater Association held its annual election today, and Nelson Cunliff was re-elected as chairman of the Executive Productions Committee. He is Director of Public Welfare and along with Fred W. Pape, Park Commissioner, Mayor Kiel, who is president and automatically a member of the committee, and Sarah Wolf, secretary, represents the city on the committee which controls the policies of the enterprise. There was a contest for chairmanship between Mr. Cunliff and Max Koenigsberg, but when Mr. Cunliff was elected, Mr. Koenigsberg was immediately re-elected vice-chairman.

The directors voted to make the secretaryship permanent with a salary of \$3,000 a year, and the position was again given to Miss Wolf, who has conscientiously served in the post without salary for the five years of the organization's existence.

The Executive Productions Committee consists of Nelson Cunliff, Fred W. Pape, Walter S. Donaldson, J. G. Miller, Otto E. Rugg, Max Koenigsberg, Arthur Siegel, Thomas Lovelace and N. E. Holderness. Mayor Henry W. Kiel was re-elected president of the association, and other officers besides Miss Wolf were chosen as follows: Morton May, first vice-president; D. R. Calhoun, second vice-president; H. J. Pettengill, third vice-president, and Frank Mayfield, treasurer.

## GALLI-CURCI

## SCHIPA

## D'ALVAREZ

## LHEVINNE

Management

Evans and Satter

527 FIFTH AVE., NEW YORK

**LESLEY MACK**  
English Tenor



CONCERT  
ORATORIO OPERA

Apply Secretary  
28 Jefferson St., Brooklyn  
Phone: Pulaaki 2055

**M A X OLANOFF**  
VIOLINIST




"Sound musicianship," "colorful tone," "solid technique," "style— repose," "excellent musical feeling and taste."—N. Y. Press.

CONCERTS—RECEITALS

Management:  
The Tullieton Concert Direction  
935 Madison Ave., New York  
Phone: Rhineland 8446

**Alexander OUMANSKY**  
Ballet and Productions  
Former Ballet Master Capitol Theater, N. Y.



Announces classes in Ballet, Classic and all Stage Dancing  
Studio: 110 W. 47th St., N. Y. C.  
Phone: Bryant 9339

**Helen SCOVILLE**  
Pianist

Assistant to ERNEST HUTCHESON  
Metropolitan Opera House Studios, New York.

**HEMPEL**  
Assisted by  
Coenraad V. Bos, Pianist  
Louis P. Fritze, Flutist

Management of Frieda Hempel  
185 Madison Avenue New York  
Steinway Piano

**EDWIN JOHNSON**  
DEVELOPMENT OF THE NATURAL VOICE

Studio: 815 Carnegie Hall, New York  
(Mondays and Thursdays)  
403 Hancock Street, Brooklyn, N. Y.  
Phone Decatur 6842

**Vocal Coach**

Some of those who have and are now coaching with Mr. Hageman are:

Frances Alda, Lucrezia Bori, Sophie Braslau, Inez Barbour, Anna Case, Emmy Destinn, Claire Dux, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Anna Fizu, Lucy Gates, Alice Gentle, Mary Kent, Louise Homer, Frieda Hempel, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Greta Mason, Luella Melius, Claudia Muzio, Nina Morgana, Marie Rappold, Leonora Sparker, Marie Sundelius, Evelyn Scotney, Pasquale Amato, Misha Elman, Orville Harrold, Herman Jadowker, Pablo Casals, Jan Kubelik, Fritz Kreisler, Morgan Kingston, Riccardo Martin, Giovanni Martinelli, Albert Spalding, Antonio Scotti, Efrem Zimbalist, etc.

**RICHARD HAGEMAN**

Conductor the Metropolitan Opera House (13 years), Ravinia Park Opera Co., Chicago Civic Opera Co., Society American Singers, Fairmount Park Symphony

Entire Vocal and Dramatic Preparation for Concert, Opera, Oratorio  
A Limited Number of Pupils Accepted in the Art of Accompanying

Tel. Schuyler 5627  
257 W. 86th St., N. Y. City

Applications  
Miss Myers, Sec'y

# New York's Round of Concerts and Recitals

[Continued from page 5]

rooster sounding his call from the orchestra. This jocular mood does not obtrude, however, although the score is full of good humor. Descriptive music of another kind is heard when the verses tell of stars that rise above the sea. There is much interesting contrapuntal work, and in choruses the composer exults joyously, writing often with a simplicity that adds to the impressiveness of the song. The "Greeting to the Night" is a fine example, and this leads to the superb close of the first part.

Soon after the opening of the second part, "Leben und Singen," occurs the Adagio interlude expressive of resignation. More excellent music follows, including the song, "The Old Garden," for soprano, and "The Nun and the Knight," for alto and tenor. The climax is reached in a magnificent chorus.

## A Superb Performance

New York had to wait a long time for the first performance of one of Pfitzner's more important works, but, thanks to the Friends of Music, "Von Deutscher Seele" was given in a style befitting its quality. In the case of this work, we are not so far behind Berlin, since it was given there for the first time as lately as January last year. Prior to this, although it had existed in manuscript for some years, it was known by performance only to Strassburg, where the composer lived for a number of years. Regrettably, the orchestral interlude, "Death as Postilion," was omitted in the New York presentation, but this was the only serious cut.

The cantata calls for four soloists, a large chorus, orchestra and organ, and all requirements were met, not only adequately but handsomely. There were Elisabeth Rethberg, Mme. Charles Cahier, Orville Harrold and Paul Bender to sing the solo parts. Honors were not even among this quartet, for the ladies established an ascendancy. Mme. Rethberg sang with beautiful voice and Mme. Cahier gave the wonderful richness of her tones to her music. Neither Mr. Harrold nor Mr. Bender seemed quite comfortable, and their opportunities were rather limited.

The chorus of the Friends of Music, augmented to 200 voices and trained by Stephen Townsend, sang admirably indeed with excellent tone, but the most exacting task of the evening, excepting that of the conductor, Artur Bodanzky, was given to the orchestra of 113, composed of musicians from the Metropoli-

tan Opera. Mr. Bodanzky brought a full devotion to his work and must have found a full reward in the results. The orchestra played finely indeed. If a hope may be expressed in conclusion, it is that the friends of Music will remain the friends of Pfitzner and bring more of his music to New York. P. C. R.

## The Philadelphians Come

In a program that was distinctly classical, Leopold Stokowski and the Philadelphia Orchestra gave the first of a series of ten New York concerts at Carnegie Hall on Tuesday evening of last week. The program included excerpts from Schubert's "Rosamunde," the Bach Suite in B Minor for flute and strings and the Seventh Symphony.

From "Rosamunde" Mr. Stokowski gave the Overture and Entr'acte Andantino and some of the ballet music. The orchestra played with the delicacy and charm the music demands. There was meticulous care, but little spontaneity in the performance. The audience, however, was obviously fascinated by the grace and lightness and the naïve spirit of the music, and by Mr. Stokowski's facile, almost precious, conducting.

Bach's Suite rather stressed the difference between the Philadelphia and the chamber music orchestra for which the work was originally written. It is almost impossible, in an orchestra as large and toneful as Mr. Stokowski's, to preserve the balance of a composition like this Suite. To permit the flute even to be heard it was necessary to subdue the strings almost to a pianissimo. In his solo passages, W. M. Kincaid, the flautist was excellent. In the ensemble work he was either not heard at all, or the strings were so retiring as to mar the interpretation.

Every season certain symphonies and overtures seem doomed to be given at least once a week. This year the Beethoven Seventh Symphony has had an auspicious start. The new State Symphony played it at its opening concert in New York and the Philadelphians included it in the first program at home as well as in New York. On Tuesday the performance was an exhibition of the virtuosity of the orchestra. The interpretation conveyed the ecstasy of the music. Mr. Stokowski played the symphony straight through with a contagious and exhilarating spirit. The applause, held back between the movements, burst forth with the closing notes, and the discriminating audience gave the Philadelphians and their conductor a veritable ovation. H. M.

## Willy Burmester Returns

A veteran master of the bow returned to New York's concert world after many years' absence, when Willy Burmester stepped upon the stage of Carnegie Hall last Saturday evening. Among his auditors were not a few of the older generation who remembered this artist's exploits in the days of a musically younger metropolis. Since that day the style of violin playing has undergone, perhaps, a subtle change, and the modern heart reacts most readily to the bow that dispenses *vibrato* in generous measure. Mr. Burmester is an example of the older aristocrat of the platform, and his playing last week was invariably refined and devoid of bathos.

The program, opening with Beethoven's Sonata in E Flat, brought the assistance of an unusually competent pianist in Franz Rupp. Suavity and charm characterized Mr. Burmester's playing of the melodic passages of this work. The performance was musicianly; neither artist strove to dominate, and the balance achieved in the concluding measures of the Rondo was exceptional.

Paganini's Concerto in D, beloved of fiddlers, served more fully to bring to light the characteristics of the violinist's present-day style. Dexterly marked his playing of the virtuoso passages devised by Paganini, and in these Mr. Burmester laid his singing tone by and gave forth whirlwind descending harmonics that were neat—and sometimes as dry—as a dry-point etching. Always to some extent a spectacular player, he delighted on this occasion in feats that the younger school might envy, in diminishing trills of minute-long duration and in scale passages that quite possibly destroyed a number of speed records.

In the concluding group, several numbers of which were matchlessly played, the real musician shone forth. In

Bach's Air for the G String, a Waltz by John Field, the familiar Beethoven Minuet, and numbers by Hummel, Weber and Paganini, the old Burmester of Steinway Hall days had returned.

Mr. Rupp's playing of a solo group including Beethoven's "Für Elise," Liszt's "Dance of the Gnomes" and two Chopin Etudes, deserves special mention. The young pianist, who is said to have made an impression recently upon musical Berlin, revealed an astonishingly developed technique. He is a brilliant, and somewhat emotionless player, but his attributes are such as to qualify him for a successful career as solo pianist. R. M. K.

## Borovsky in First Recital

Alexander Borovsky, pianist, who has been creating something of a sensation in various parts of Europe and in South America, made his first appearance in the United States in recital in Carnegie Hall on the evening of Oct. 17. Mr. Borovsky created a deep impression. It is an art that is different in many respects from that of most of his confrères, but it is not its difference alone that makes it interesting. His technique is unusual and the pace at which he took the opening number, Busoni's arrangement of Bach's Organ Toccata in C, made it obvious that in this respect Mr. Borovsky would fulfil all that his European reputation had led American audiences to expect. The Mozart Larghetto though meticulously played, was less interesting. Perhaps the most satisfactory work of the evening was a group of three pieces by Scriabine, ending with the D Sharp Minor Etude which was a magnificent bit of playing. De Falla's "Andaluza" which opened the final group was brilliant and the Rakoczy March, with pieces by Albeniz and Liszt in between, brought the program to a rhythmic and stirring close. W. N. T.

## Claudio Arrau, Pianist

The talent of Claudio Arrau, Chilean pianist, at first seemed lost in the vastness of Carnegie Hall, where he made his New York debut on Saturday afternoon, Oct. 20. It is a delicate, almost miniature type of playing, dependent largely for its charm on the fineness of touch and the subtlety of nuance. The Beethoven Sonata, Oct. 31, that opened the program was accordingly well, but not greatly played, but a Chopin Nocturne and Waltz brought the feather-light touch at its best. Debussy's "Minstrels," "Reflets dans l'Eau," and "Feux d'Artifice" reiterated the intimate character of this artist's playing, as well as his feeling for atmosphere.

Liszt's "Don Juan" Fantasie showered its double-thirds impeccably, the same finger-technique showing in the "Spinning Song" encore. The second encore, a Chopin waltz, set free some vigor and breadth that had been missing before, and went far toward being the best thing the player did. C. P.

## Sistine Choir Twice Heard

A stirring welcome was given the Sistine Choir by a big audience when it sang its greeting "Vivat New York" in Carnegie Hall on Oct. 19. These fifty-three singers, ranging from boys of ten or twelve to gray-haired men, sang with convincing sincerity a program of sacred music comprising with one or two exceptions, works by Palestrina and Perosi, and made a deep impression by the many superb qualities they revealed under the accomplished leadership of Monsignor Rella.

The quality of tone of the choir is not remarkable. The prowess of Monsignor Rella and his forces is exhibited rather in the results which they achieve with this body of sound. Under the conductor's hands it reveals the most varied and delicate colors—at one point a crescendo like the rich notes of an organ; at another a sustained diminuendo of captivating beauty; at yet another whole phrases sung pianissimo, and charged with the most subtle distinctions of tone and accent. The resource of the choir in this whispered singing was illustrated particularly in an "O Salutaris" by Perosi.

It was in these soft, sensitive effects that the choir proved to be at its best.

Now and then in more robust music there was some forcing of tone, but generally the singing was distinguished by clarity of diction, promptitude of attack, remarkable breath control, judgment in phrasing, and above all, deep sincerity.

[Continued on page 29]

**ESTELLE**  
**LIEBLING**  
Soprano  
Studio: 145 W. 55th St.  
New York City

**Dr. Daniel Sullivan**  
Teacher of International Artists  
Such as:  
Alice Nielsen, Lydia Lipkowska and  
Georges Baklanoff  
132 West 74th Street, New York City  
Telephone: Endicott 0180

**JOHN SMALLMAN**  
Baritone  
Conductor Los Angeles Oratorio Society  
1500 South Figueroa Street  
Los Angeles, California  
SHIRLEY TAGGART, Secretary, Tel. 825-0118

CELEBRATED PIANO VIRTUOSO  
Teacher of Many Famous Pianists  
Address  
19 W. 85th St.  
New York City  
Phone: Schuyler 9923

**ALBERTO**  
**JONÁS**

**GRACE STEVENSON**  
Concert Harpist and Teacher  
517 West 93d St., New York, Riverside 7988

**REX TILLSON**  
COACH ACCOMPANIST  
168 East 51 Street  
New York Plaza 4426

**KANSAS CITY**  
"LITTLE SYMPHONY"  
N. DE RUBERTIS, Conductor  
ANNA MILLAR, Manager  
500 Lillis Bldg., Kansas City, Mo.

**BERTHA BALLARD**  
Contralto  
Available Season 1923-24  
Address c/o Musical America  
501 Fifth Ave., New York City

**MARAFIOTI**  
Voice Institute  
Free Booklet on Natural Singing  
The Wyoming—55th St. & 7th Ave., N. Y.  
Phone Circle 3242

**EDOARDO PETRI A. M.**  
TEACHER OF SINGING  
Special attention given to the training of beginners.  
Studio: 1425 B'way, New York City  
Phone Pennsylvania 2628

**MME. LILLIAN CROXTON**  
Coloratura Soprano  
Concerts—Recitals—Receptions  
Mgt.: Standard Booking Office  
17 East 42nd Street, New York  
Personal Address  
Hotel Belleclaire, New York City

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE  
**W. HENRI ZAY** with a VERITABLE MASTER IDEA behind them. See "The Practical Psychology of Voice," pub. G. Schirmer, which is a Complete  
Studio: 30 West 72nd St. Vocal Method.

Universal Concert Bureau, Inc.  
N. Y. City 17 East 42nd St.

World-famous Contralto

CAHIER

Prof. Sig. Pisling (National Zeitung): "The great Cahier spread before us like a piece of wonderful brocade her contralto voice."

Town Hall, Oct. 31st at 8.15 sharp, N. Y. City.  
Buffalo, Boston Symphony Orchestra, Nov. 8th.

BALDWIN PIANO

Private Address: Hotel Astor, N. Y. City

COLIN O'MORE

TENOR

SAN CARLO GRAND OPERA CO.

CONCERT DIRECTION  
Arthur & Helen Hadley  
124 West 85th Street  
New York

Vocalion Records Mehlin Piano

# More Notable Musicians Enter New York's Lists

[Continued from page 28]

There was no solo-singing. Throughout the long program, sung a cappella, the choristers attacked at once, without being given the note. For an "Alleluia" by Perosi, the choir was divided, one section posted in the upper gallery, with a deputy conductor singing the responses to the main body on the platform. The exultant power with which this hymn was delivered made it one of the features of the concert.

Monsignor Rella had to acknowledge many recalls, and several encores had to be given.

For the second concert on the following evening, there was another attractive program, liturgical in character like the first, except for the song of greeting composed for this tour by Refice. Perosi's "Dies Irae" was one of the features of this concert. Another large audience enthusiastically applauded the singers, and among the encores was Perosi's "Alleluia." P. J. N.

## McCormack Celebrates Anniversary

John McCormack celebrated on Sunday the fourteenth anniversary of his first concert appearance in New York by singing to another sold-out house at the Century Theater. He aroused the warmest applause with numbers like "The Snowy-Breasted Pearl" and "She Is Far from the Land." Among the features of the program were Bach's "Let Us but Rest awhile," and "Enjoy the Sweet Elysian Groves," from Handel's "Alceste," and songs by Sibelius, Cui, Frank Bridge, Elgar and Haydn Wood were also included. As usual, the tenor's clarity of diction was remarkable. Lauri Kennedy, cellist, and Dorothy Kennedy, pianist, played effectively the first movement of Richard Strauss' Sonata in F and other numbers, and Edwin Schneider was an admirable accompanist. P. J. N.

## Pawlowa in Buddhist Scene

A new ballet, Ajanta, was presented by Anna Pawlowa on the opening night of her second and final week at the Manhattan Opera House. This novelty was first given during the dancer's season at Covent Garden, London, last month. It is a pantomime interpretation of the spirit of post-Buddha India, with music by Alexander Tchrepnine, Jr.

Beginning with a solemn scene of pilgrims prostrating themselves before the gates of a temple, the story preaches

renunciation of earthly pleasures and the satisfaction of sacred contemplation. As the scene shifts from the kneeling worshippers in the temple to the gay festivities in the hall, the music changes from a pseudo-Hindu hymn to a fast but not very furious bacchanale. The excitement breaks, the dancers are strewn wearily and promiscuously about the floor. A Buddhist prince surveys the scene disapprovingly, and turns from sordid revelry to the peace and calm of prayer. The action reverts to the altar. The pilgrims are again, or perhaps it is still, kneeling in prayer.

Mme. Pawlowa, Laurent Novikoff, her partner, and two unnamed but interesting members of the ballet danced the solo parts. On Monday night Mme. Pawlowa added a Japanese solo dance, "Wistaria," an impression of her trip to Japan, to the usual group of divertissements which included several old favorites. The opening ballet was the familiar and delightful "Fairy Doll." H. M.

## Kipnis Impresses in Recital

Alexander Kipnis, whose singing was one of the features of the Wagnerian Opera Company's engagement last winter, gave his first song recital in this country in the Town Hall on the evening of Oct. 19. It is seldom that a singer of such obviously operatic ability as Mr. Kipnis showed in his former appearances is as satisfactory on the recital platform. Temperamental ardor, robbed of scenic surroundings, is apt to evince itself in writhing and fainting in coils. Not so in the case of Mr. Kipnis. His placid, reposeful demeanor, irrespective of the mood of his song, might serve as a model for all recitalists. Just why, with the profound depths which the voice possesses, it is called a "basso-baritone" is difficult to understand, especially as the thrilling high tones have an un-baritone weight.

The most extraordinary feature of the organ is the singer's ability to leash its volume to a smooth, clear half-voice without a particle of tightness or loss of quality. Another distinct asset is Mr. Kipnis' very delightful personality. There were occasional moments when one might have wished things different, a sudden sforzando, for instance, in Schubert's "Das Meer," quite uncalled for in the text. The remainder of the Schubert group seemed ill chosen, but nothing but praise can be said of its presentation.

The Strauss "Sehnsucht" and "Zueignung," in the second group, were finely

done, and two Verdi arias, from "Simone Boccanegra" and "Sicilian Vespers," were of interest. Mr. Kipnis' voice is unquestionably one of the great voices of the era, and one can only hope that his duties with the Chicago Opera will not prevent New York from hearing him soon again and very frequently. Walter Golde played admirable accompaniments. J. A. H.

## Denne Parker in Début

An interesting New York debut song recital was given by Denne Parker, contralto, at Aeolian Hall on Thursday evening of last week. The singer, who comes from Scotland, gave a series of concerts in Canada early this year, with Granville Bantock, composer, as assisting artist. Miss Parker's natural vocal equipment seemed on first hearing to be good. Her middle voice in particular, when not forced, was sizeable and of dramatic color. Her program included a number of artistic songs which were perhaps better adapted to a more intimate hall, and she fell sometimes into the error of singing in too subdued style.

A Russian group, made up of Rimsky-Korsakoff's "Chant Hébraïque," Glazounoff's "Mélodie Arabe" and Moussorgsky's "Cradle Song" and "Hopak," opened the program. The singer was not so successful in a rather trying foursome of Debussy numbers, but was effective in a group made up of "Allerseelen," "Sehnsucht," "Traum durch die Dämmerung" and "Ich liebe dich" by Richard Strauss. A series of four works by Bantock included "The Emperor," to a lyric from the Chinese, sung with charming drollery. When Miss Parker sang with full voice, as in "Kishmul's Galley"

from the "Songs of the Hebrides," by Mrs. Kennedy-Fraser, her upper range was revealed as powerful and not unpleasing in quality. Carl Deis was a diligent accompanist. R. M. K.

## Edmund Burke Sings

Edmund Burke, bass-baritone, who joined the forces of the Metropolitan last season, gave his first song recital in New York in Aeolian Hall on the afternoon of Oct. 19. Many of Mr. Burke's songs were unfamiliar and not all of these were of the highest interest. Three Elizabethan songs by Arne, Dowland and Morley were beautifully sung, and Bach's "Komm, Süßer Tod!" was an excellent bit of placid legato. In the second group Hahn's lovely setting of Verlaine's more lovely "Infidélité" was a high light, also Selz's "Obsession," which closed the group. Holst's "The Heart Worshippers," which began the final group, was also very fine.

Mr. Burke's voice is one of great beauty and long range. It is most impressive in louder passages as it has then a quality of brilliance which it lacks in half-tone phases. And yet, by a curious contradiction, Hahn's "Infidélité," sung mezzo-voce all through, was one of the most thrilling songs of the afternoon, perhaps on account of the fine intelligence with which it was given. Ellmer Zoller played accompaniments which were admirable in every respect. J. A. H.

## Rudolph Ganz in Recital

If any person heard only the first group of Rudolph Ganz's program at his

[Continued on page 31]

## More Revivals in Fifth and Last Week of San Carlo Company's New York Season

FOR the final matinée of the fifth and last week of the San Carlo Opera Company's successful New York engagement, Fortune Gallo presented two works which had not been given before this season, Wolf-Ferrari's "The Secret of Suzanne" and Humperdinck's "Hänsel und Gretel." In the former work Elizabeth Amsden and Joseph Royer were heard, both making their first appearance of the season with the company. The little opera was charmingly done, and it was matter of regret that it had not been heard earlier in the engagement. Natale Cervi, as the dumb servant, Sante, added much to the success of the performance.

"Hänsel und Gretel" brought May Korb, a young soprano who made a successful Aeolian Hall debut last season as a sweet and liquid-voiced Gretel, and Ada Klinova, as an excellent Hänsel. Beatrice Altieri and Frances Morisini were the Sandman and Dewman, and Stella de Mette and Giuseppe Interrante the parents. Adolph Schmidt conducted. Edith de Lys substituted at the eleventh hour for Haru Onuki in the name part of "Madama Butterfly," at the Thursday matinée. Mme. de Lys has sung the rôle in eleven European capitals and her dramatic interpretation of

it is one of the best now before the public. Her singing, especially in the entrance song, and "Un Bel Di" was of the highest order and won her well-deserved applause. Demetrio Onofrei was an excellent Pinkerton, and Mario Valle a convincing Sharpless.

Anne Roselle made her first appearance as Tosca on Thursday evening, singing exceedingly well and giving a good dramatic representation of the rôle. She was supported by Messrs. Tommasini and Basiola and De Biasi. "Aida" closed the season on Saturday night with Mmes. Roselle and Gentile, the latter making her first appearance as Amneris, and giving a musicianly and dramatic performance. Messrs. Salazar, Valle and De Biasi completed the cast.

The remainder of the week was given over to repetitions with familiar casts. On Monday night "Rigoletto" was sung by Messrs. Chiappini, Basiola, De Biasi, Cervi, Canova and Curci and Misses Consuelo Escobar, Paggi, Morosini and Falco. Tuesday night Alice Gentile again won plaudits in "Carmen," with Rosa Low, Miss Morosini and Miss Falco and Messrs. Tommasini, Valle, Curci, Cervi, De Biasi and Miller. Wednesday night brought a repetition of "Trovatore" with Marie Rappold and Misses Falco and De Mette and Messrs. Salazar, Basiola and De Biasi. Friday night "Cavalleria" and "Pagliacci" were sung, with Mmes. Maria Escobar and Edwards and Messrs. Tommasini and Interrante in the first opera and Mme. Ligotti and Messrs. Salazar and Basiola in the second. Carlo Peroni conducted the entire week with the exception of "Hänsel und Gretel." The Pavley-Oukrainsky Ballet appeared in incidental ballets and special divertissements. J. A. H.

## GIOACCHINO LOMBARDO

TEACHER OF SINGING

Formerly of Conservatory of Music, Milan, Italy  
Teacher of Many Prominent Singers

Studio: 317 W. 95th St., N. Y. City Phone Riverside 2773

## KATHRYN PLATT GUNN CONCERT VIOLINIST

Address: 930 Lincoln Place, Brooklyn Phone Lafayette 5472-W

## HARRIET FOSTER Contralto—Voice Builder—Coach Tenth Successful Season

Studio: 235 W. 102nd St., New York Telephone Riverside 6400

## GIULIO CRIMI

Leading Tenor of the Chicago Opera Company

"A warm, mellow voice with something of that odd tonal quality which made the voice of Caruso unique."—Detroit Free Press.

Exclusive Concert Direction

R. E. JOHNSTON, 1451 Broadway, NEW YORK CITY  
(Knebe Piano)

## GUILMANT ORGAN SCHOOL

WILLIAM C. CARL, Director  
A Thorough Education for the Organist  
17 EAST 11TH ST., N. Y.

## ELIZABETH BONNER Concert Management Arthur Judson

Fisk Building  
New York

Pennsylvania Building  
Philadelphia

CONTRALTO

## MARINA CAMPANARI COLORATURA SOPRANO

ALL THE SEASON OF 1923-24  
Management R. E. JOHNSTON 1451 Broadway, New York

## RENATO ZANELLI

BARITONE, Metropolitan Opera Co.  
Management: CHARLES L. WAGNER  
D. F. McSWENEY, Associate Manager  
511 FIFTH AVE. NEW YORK

VICTOR  
RED  
SEAL  
RECORDS

## New MacPhail School in Minneapolis Fulfills Boy's Dream of Founder



William MacPhail, Founder and President of the MacPhail School of Music, Minneapolis, and a View of the Recently Opened New Building of the School

**MINNEAPOLIS, Oct. 20.**—With the official opening of the new building of the MacPhail School of Music with a reception attended by almost 2000 persons on Oct. 9, the dream of a twelve-year-old boy "came true." William MacPhail, founder and president of the school, has a diary written by himself when a boy, in which he recorded in large, childish handwriting, his ambition to build such a music school some day.

The building is situated on the corner of La Salle Avenue and Twelfth Street. Its dimensions are 160 by 52 feet. It is four stories high and is built on a foundation designed for four additional floors and occupying only one-half of the property owned by the school. Plans have been made for another wing and for an auditorium to seat 1000 people, with full stage equipment.

In the building as it now stands there are seventy-five sound-proof studios and an auditorium seating 400 persons. There are three practice organs, each located in a room by itself, to accommodate the increasing number of pupils in this department. Large offices are situated on the ground floor and there is a cafeteria on the top floor for the accommodation of teachers and pupils.

The building cost \$200,000, the land \$100,000 and the equipment \$70,000, making a total of \$370,000. The school is a corporation and all the stockholders are teachers, making it a strictly cooperative institution, financed entirely without gift or endowment.

### School Develops Rapidly

William MacPhail established the school in 1907, with four teachers, including himself, and about 125 pupils. Its growth since that time has been remarkable, for there are today 125 teachers on the faculty and over 5000 students registered, studying music and dramatic art.

Connected with the school are various allied activities. Among these are the Orchestral Art Society of eighty players. This was conducted for sixteen years by Mr. MacPhail, until this year, when, owing to an attack of typhoid fever, from which he has almost entirely recovered, the baton has been turned over to George Klass. There is also a Choral Art Society of fifty mixed voices, established and conducted by Stanley Avery, for a cappella work. Thomas J. Slechta conducts a band of 100 instruments as another school activity.

H. K. ZUPPINGER.

### Concert Series for Gulfport, Miss.

**GULFPORT, MISS., Oct. 13.**—A concert series will be given here under the auspices of Gulf-Park College a junior institution for girls, which has a conservatory under the direction of Albert V. Davies. The first event will be a joint recital by Carolina Lazzari, contralto, and Alberto Salvi, harpist, on Oct. 29. Negotiations are pending for other artists. Recitals by members of the faculty will supplement this artists' series. Florence Nelson, voice teacher, will give several programs, including a costume recital. Other programs will be given by Martha Ream, violinist, and Marianne Byers and Frances Miller, pianists.

### Southern Cities to Hear Norfleet Trio

The autumn tour of the Norfleet Trio will take these artists to Virginia, Tennessee, Kentucky, Ohio, Indiana and Michigan. It is proposed to visit the Gulf States in January and February, and March is booked for the Southeastern States. The concert, won by Helen Lowell Vining of the Providence Junior Chopin Club as a prize for the best junior club essay on chamber music, will be given in Providence, R. I.

### Club Sponsors Music Season in Janesville, Wis.

**JANESVILLE, WIS., Oct. 13.**—The Apollo Club has arranged a series of concerts for the coming season. The Operatic Trio, composed of Forrest Lamont, Irene Pavloska and Virgilio Lazzari with Isaac Van Grove at the piano are scheduled for this month. Alberto Salvi, harpist, will appear in January, and Florence Macbeth, soprano, in April. The club has a membership of 470 but it is hoped to increase the list to 800 this year. **MRS. J. M. WHITEHEAD.**

### Concerts Scheduled in Racine, Wis.

**RACINE, WIS., Oct. 15.**—A concert series will be given here by Marion Andrews, Milwaukee manager, in cooperation with the Methodist Brotherhood of this city. Programs will be given by Mme. Galli-Curci on Oct. 30; Efreim Zimbalist, violinist, on Dec. 11, and Josef Lhevinne, pianist, on Feb. 15. All events will be given in the Orpheum Theater.

### Kansas City, Kan., High School Bands Prepare for Chicago Contest

**KANSAS CITY, KAN., Oct. 20.**—The bands of the High School of Kansas City, Kan., are already beginning to prepare for the band contest to be held in Chicago next June. The contest is to be under the leadership of William H. Santel-

mann. Wendell F. Ryder, director of music, is offering special instruction in separate classes for those wishing to take part in the contest. No school credit will be allowed students for enrolling in these beginners' classes, which are conducted free of charge, but as sufficient ability is attained students will be graduated to the advanced bands and to the orchestras. Full credit is allowed for the latter studies. Girls wishing to take part in the contest and joining the training classes will be welcomed.

FREDERICK A. COOKE.

### WAPAKONETA HAS CHORUS

#### Euterpean Art Club Organizes Women's Ensemble

**WAPAKONETA, OHIO, Oct. 19.**—A feature locally is the organization of a new chorus of women's voices by the music department of the Euterpean Art Club. This chorus will assist in the ambitious program to be carried out during the Thanksgiving season. The club orchestra will also assist. In October and November the dramatic department will present a group of one-act plays and a dramatization of "Songs from the Yellow-Stone" by Lieurance. "Songs of the North American Indian" will be an added feature in work for the club year.

Officials of the club are now negotiating for assisting artists especially for the Indian music program. Grace Mytinger, supervisor of music in the schools, and Mrs. Carl D. Fischer, president of the club, will aid the chorus. Mrs. Fischer will direct the chorus, stage the Indian music and sing the soprano rôles, Howard Gibbs will sing the tenor parts, and Emma Kayser will conduct the orchestra. The club will aid the public schools and Miss Mytinger in conducting the State music memory contests.

The Civic Committee is planning to give a children's operetta for a benefit fund, and a play for a civic music fund to be used mainly in promoting public school music.

Officers of the Euterpean Club are Mrs. Carl D. Fischer, Jr., president; Mrs. C. L. Mueller, vice-president; Gladia Veit, secretary-treasurer, and Mrs. Carl Wintzer, assistant secretary-treasurer. Miss Kayser is head of the music department, Dulah Pulskamp, dramatic coach, and Clara Postle, chairman of literature. Miss Mytinger, head of the local school music work will present as usual her annual operetta with assistance of school children (from the grades), and the glee club concerts of the high school.

Wapakoneta has a new organization, a community band, under John Chiesa. **H. EUGENE HALL.**

### Trenton Women Form New Musical Group

**TRENTON, N. J., Oct. 15.**—Under the direction of Mrs. C. Louis Whitehead a new group of singers has been organized. The first meeting will be held at the home of Mrs. Whitehead during the latter part of October. A series of musical evenings is planned. Mrs. William J. Backes is the accompanist. Earnest study of the best music written for women's voices will be one of the objects of the club. There will be solos, duets and instrumental numbers.

FRANK L. GARDINER.

**HUNTSVILLE, ALA.**—A feature of the first night at the Madison County Fair at Huntsville was the singing of a chorus of children from the grammar and high school, led by Edward F. Shumway, director of Huntsville Community Service. Mrs. Ike Dillars, supervisor of music, assisted as the conductor of several numbers, and Mrs. Frank Ware was the accompanist.

## GRANBERRY PIANO SCHOOL

GEORGE FOLSOM GRANBERRY, Director

Professional Training for

### PIANISTS and TEACHERS

Regular Experience in Public Playing and in Teaching under Supervision

CARNEGIE HALL

Booklet: Sight, Touch and Hearing

NEW YORK



## VIOLA PHILO *Soprano*

Formerly Metropolitan Opera Co.

SONG RECITAL—AEOLIAN HALL, NEW YORK

Thursday Evening, November 15th

Standard Booking Office—Henry Schroeder, Mgr., 17 E. 42nd St., New York

### VISITING ARTISTS OPEN LOUISVILLE AUDITORIUM

#### Woman's Club Dedicates Its New Hall— Reiner's Forces Begin Season with Symphony Concert

**LOUISVILLE, KY., Oct. 20.**—The new auditorium of the Woman's Club was opened with a concert by Rosa Ponselle, soprano of the Metropolitan Opera, and Stuart Ross, pianist, on Oct. 16. Both artists were enthusiastically applauded by a large audience. Miss Ponselle's most successful numbers were by Verdi, Fourdrain and Molly Carew and she had to give many encores. Mr. Ross played solos by Chopin, Brahms, Rachmaninoff and MacDowell. This concert began the P. S. Durham series.

The Cincinnati Symphony, under the baton of Fritz Reiner, opened the Louisville musical season on Oct. 15, and was heartily acclaimed in a program which included Beethoven's Seventh Symphony, the "Tannhäuser" Overture, and Tchaikovsky's Violin Concerto, with Ruth Breton as soloist. The orchestra played with admirable effect, and Miss Breton, whose interpretation of the violin part in the Concerto was brilliant, was recalled many times. The concert was the first of a series to be given at Macaulay's Theater under the Ona B. Talbot management. **REBECCA C. THOMPSON.**

### Lenox Quartet Welcomed in Pittsfield

**PITTSFIELD, MASS., Oct. 19.**—The Lenox String Quartet gave a recent program in Pittsfield, which aroused enthusiastic comment. Owing to the indisposition of Emmeran Stoeber, 'cello player of the organization, Warwick Evans, of the London String Quartet, who was in Pittsfield for the Berkshire Festival, substituted. The other members of the quartet were Sandor Harmati, first violin; Wolfe Wolfsohn, second violin, and Nicholas Moldavan, viola. The program was made up of Beethoven's Quartet in A, Op. 18, No. 5; the Andante from Schubert's Quartet in D Minor, and Dittersdorf's Quartet in E Flat.

### Gilbert and Sullivan Opera in Kansas City, Mo.

**KANSAS CITY, MO., Oct. 17.**—De Wolf Hopper opened a light opera season on Oct. 15 at the Garden Theater here with a production of Gilbert and Sullivan's "Mikado." He is supported by a company which includes Henry Kelly, Herbert Waterous, Lillian Glazer and Eva Fallon. The season will last for ten weeks, when the Kansas City Civic Opera Company will continue a series of performances. **BLANCHE LEDERMAN.**

### TERRE HAUTE, IND.

**Oct. 18.**—The music section of the Woman's Department Club presented Eugenie Revel Walker, soprano, in recital as the first of the local season's concerts. Mrs. Walker was warmly received by an audience which taxed the capacity of the auditorium. The program contained many modern numbers and displayed the singer's dramatic ability and thorough musicianship. Esther Kent Lamb accompanied.—Dr. Peter Dykema of Wisconsin University recently gave an interesting talk to the musicians of the city on community music. **L. EVA ALDEN.**

**TRENTON, N. J.**—The final open-air concert of the extra series following the regular concerts at Cadwallader Park was given at Mahlon Stacy Park by Winkler's Band, under the baton of Martin Mayer. Messrs. Groves and Kirkham, cornetists, were heard in solos.

## SAMUEL CHOTZINOFF

COACHING

TEACHING

ACCOMPANYING

for  
NEW YORK RECITALS

Past Seasons with:

Mme. Sembrich  
Alma Gluck  
Frieda Hempel  
Jascha Heifetz  
Zimbalist

57 W. 57 St.  
Plaza 1998  
Baldwin Piano

# Artists Rush to New York Halls as Season Gathers Way

[Continued from page 29]

recital in Aeolian Hall, on Oct. 18, he would have left the hall with a wrong estimate of the pianist's artistic qualities. Mr. Ganz did not display his true form until he returned, after giving an encore, and played Schumann's Sonata in F Sharp Minor. Here he revealed unerringly the charm and originality which distinguish this work of the composer's early period in spite of its deficiencies. Its spontaneity is unmistakable, and Mr. Ganz developed its sparkling themes with a verve and decision which contrasted singularly with his almost matter-of-fact interpretation of Haydn's Sonata in D, with which the program opened.

Two pieces by the pianist, "The Pensive Spinner," Op. 10, and a Scherzino, Op. 29, were tossed off with delightful virtuosity. The brilliant little Scherzino is punctuated by explosive chords, and the whimsical resounding figure in the bass with which it abruptly closes made a great hit. Of three pieces by Blanchet, "Morning on the Bosphorus," "Caiques" and "In the Garden of the Serail," the first two were announced as new here. They proved to be of quiet interest, "Morning on the Bosphorus" suggesting the restlessness of the dawning day, and "Caiques" the hurly-burly of life on a busy harbor. A new Casella piece, "In modo estico," a dainty miniature, formed part of this group, which also included Debussy's "Masques" and "Fireworks," in which the pianist's polished technique had full sway.

P. J. N.

## New York String Quartet

Josef Suk's Quartet in B Flat, Op. 11, played by the New York String Quartet at its Aeolian Hall concert on Oct. 19, is not a new work, since it was composed in 1896, but this was announced as its first New York performance. It is of robust features, freely scored, adhering to classic form, and strongly characterized by melodic invention, except in the last movement, which is strangely thin and bereft of qualities which mark the other parts of the quartet. The first movement is particularly happy in its rich harmonies and graceful themes; and a bright Intermezzo, which replaces the customary Scherzo, leads to a fine adagio in which due importance is given to all the instruments in a score marked by harmonic beauty and emotional depth.

The players, Ottakar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, 'cellist, maintained generally good balance, and interpreted the work with spirit and fluency. In it, too, they attained their chief success. The program also included the Brahms Quartet in C Minor and Mozart's Quartet in D. The artists were enthusiastically recalled after each work.

P. J. N.

## Hugo Kortschak, Violinist

Returning from the Berkshire Festival, Hugo Kortschak, violinist, presented

in Aeolian Hall on Monday night, Oct. 15, a program which contained none of the war-horses of the violin repertoire. It was a selection for the musically discriminating and Mr. Kortschak's audience applauded his choice as much as his interpretation of the program. Beginning with the Locatelli Sonata in F Minor, he played Reger's Sonata in D (for violin alone), Chausson's "Poème" and the Mozart Concerto in D.

Mr. Kortschak showed himself to be a musician, reserved and critical, who puts music above pyrotechnical display and a bid for popular approval. With the exception of the Reger work the program was familiar but not overdone. The Locatelli Sonata was played in a straightforward, honest fashion, interestingly but not compellingly.

Playing Reger in New York is in itself an accomplishment, or at least a novelty. He is one of the composers who, despite their popularity abroad, are seldom heard here. The Sonata in D seemed a little thin, not rich enough to stand alone without accompaniment. In Chausson's "Poème," however, despite the omission of the usual orchestral accompaniment, Mr. Kortschak was able to catch and transmit the mood. This is the violinist's talent, absorbing the mood of the composer. Josef Adler, at the piano, was an unobtrusive and commendable accompanist.

H. M.

## Walter Charmbury, Pianist

A first New York recital by Walter Charmbury, an American pianist who recently played in London and Paris, was given in Aeolian Hall on Tuesday afternoon of last week. The artist, who is a graduate of Peabody Conservatory and a pupil of Philipp in Paris, is gifted with musical taste and has an ample technique. In a program which opened with Beethoven's Sonata, Op. 31, No. 2; the Gluck-Brahms Gavotte and Mendelssohn's Songs Without Words, No. 31, he revealed a pleasing precision. Although he did not bring out fully the poetry of certain works, there was virtue in restraint, for his work was free from any tendency to sentimentalize. His performance of Schumann's "Papillons" was a nicely contrasted series of studies done in musicianly style. The concluding Chopin group, made up of two Etudes from Op. 25; three Mazurkas, the "Chant Polonais" and Op. 39, found favor with the audience. The recital left the impression of an excellently trained player who will no doubt achieve greater powers of expression and more subtlety of style.

R. M. K.

## Adaline Fisher, Pianist

Adaline Fisher began her piano recital at Aeolian Hall on Tuesday evening, Oct. 16, with an unusual group of Debussy, Stojowski and MacDowell, and finished with conventional concert favorites. Her program included a Debussy Suite, Stojowski's "Chant d'Amour," MacDowell's Concert Etude, two Chopin Preludes and

a Polonaise, a Liszt transcription and the Hungarian Rhapsody No. 12.

In the Debussy Suite, as in the other compositions of the modern group, Miss Fisher seemed a little too absorbed in the actual execution of the works. In the three Chopin pieces and later in Liszt's transcription of Mendelssohn's "Auf Flugeln des Gesanges," she seemed to find herself and interpreted long passages skillfully, with a fullness of tone and an appreciation of the music. She was enthusiastically received.

H. M.

## Michel Hoffman, Violinist

A violin recital was given by Michel Hoffman in the Town Hall on Wednesday evening of last week. Mr. Hoffman proved himself a facile player, with an appealing but somewhat thin tone. His program listed the rarely heard Suite, Op. 44, of Eduard Schütt, a pleasantly melodious work, well adapted to the performer's spirited and somewhat nonchalant style. The familiar Bruch Concerto in G Minor proved effective with the audience. A work by Mr. Hoffman, "After the Program," was included in the final group, with the Rimsky-Korsakoff "Chanson Arabe," arranged by Kreisler; Tchaikovsky's "Serenade Melancolique," Bazzini's "Ronde des Lutins" and the Bizet-Hubay "Carmen" Fantaisie. Boris Givoff was a spirited accompanist.

R. M. K.

## Josef Fuchs, Violinist

Josef Fuchs, violinist, who gave a recital in Aeolian Hall on Wednesday evening of last week, possesses some admirable qualities. His playing in his latest appearance was always expressive and revealed an instinct for effective phrasing. Technically he was adept in the manipulation of harmonics and pizzicato effects. His tone, of large size and much vibrancy, was most grateful in legato passages. Korngold's "Much Ado About Nothing" Suite, which has enjoyed an inordinate esteem among violinists of late, was the novelty of the program, but Handel's Sonata in D served much better to illustrate the player's command of sustained cantilena. The Bach Chaconne, two Caprices by Paganini-Kreisler, Dvorak's Slavonic Dance, No. 3, and the familiar "Gipsy Airs" of Sarasate rounded out a heartily applauded program. Harry Anik was a vigorous and helpful accompanist.

R. M. K.

## Virginia Rea, Soprano

Virginia Rea, coloratura soprano, made her first recital appearance in New York in Aeolian Hall on the afternoon of Oct. 17, accompanied by Rudolph Gruen. Miss Rea disclosed a high, clear voice, well produced and of pleasing quality. Her work, technically, was of a high order, particularly in bravura passages, and her scales of particular clarity. Like most coloraturas of the present day, her trill was not a sharply defined whole tone, but there were many excellencies in her work. The best song in her first group was Veracini's "Pastorale," charmingly sung. The Mad Scene from Thomas' "Hamlet" gave opportunity for display of fireworks as well as some fine lyric singing. Liszt's "Comment, Disaient-ils," in the next group, was nicely sung and in the final group two Spanish folk-songs, arranged by Schindler, were also much appreciated by the audience. All in all, the recital was very satisfying.

## Fred Patton, Baritone

Fred Patton, baritone, who has been heard in New York in oratorio and with orchestra, gave his first recital on the evening of Oct. 18 in the Town Hall, with Charles Albert Baker at the piano. Presenting an interesting and well-made program. Mr. Patton's singing, always good, improves steadily. A certain lack of resiliency which formerly marred his work, seems to have disappeared, and his breadth of expression has obviously broadened. He began his program with a recitative from Handel's "Judas Macabæus," displaying his ability in oratorio, and leapt from this to Schubert's "Der Wanderer," doing equal justice to the latter. Mozart's "Per Questa Bella Mano" was a fine bit of singing and in Tchaikovsky's "Warum," sung in German, Mr. Patton reached a high level both in dramatic interpretation and tone color. The fourth group, all of Brahms, was well delivered, and in the last, Banck's "Jester Song" and Roland Farley's "A Sailor Song" still in manuscript, were received with acclaim. The audi-

## Isa Kremer in Recital of Songs Begins Second Season in United States

(Portrait on front page)

Although she is only at the beginning of her second season in this country, Isa Kremer is soundly established in favor. This fact was made manifest in her first Carnegie Hall recital of the year on the evening of Oct. 21, a date she considers especially lucky, since it is her birthday. Certainly the audience made it a successful anniversary.

Miss Kremer has achieved a freedom in delivery that makes her singing seem spontaneous, the natural expression of the sentiment of the song. Whether it be in the more dramatic songs, such as the Jewish number, "Sug mir du schein Meidele," or in lighter works like "Barney O' Hea" or Brockway's "Little Sparrow," she plays upon the emotions of her hearers as she wills. Besides songs in Jewish, Russian, German, French, Italian and Spanish, she sang several songs in English, with clear enunciation. The audience completely filled the house, and calls for favorite songs indicated the measure of enthusiasm.

Miss Kremer was not trained as a concert singer. Born in Odessa, her first successes were in opera in Italy, where she studied for four years under Ronzi, a pupil of Rossini. She made her debut as Mimi in Cremona, singing the rôle later in other cities. Upon her return to Russia, she sang the leading soprano rôles in "Butterfly," Massenet's "Manon," "Eugene Onegin," "The Czar's Bride" and other works, finally leaving the operatic stage to pursue the career of a balladist, encouraged by the great success she achieved in a charity concert in Moscow.

Miss Kremer has appeared in all the important cities of Russia, but leaving that country in 1919, she made her way to Constantinople, where she gave numerous concerts. She was heard later in Germany, Roumania, Poland and other countries, and came to America a year ago. Last season she gave six recitals in Carnegie Hall, four in Chicago and at least one in each of the larger cities of the East and Middle West. Her season promises to be an exceedingly active one, engagements having been booked in practically every city in which she has sung and also in many centers that have not yet heard her.

H. C.

ence was vociferous in its applause throughout the evening.

J. A. H.

## Actri Ellison, Soprano

Astri Ellison, soprano, with Christian Schiott at the piano, gave pleasure on Saturday evening, Oct. 20, to an Aeolian Hall audience including many Scandinavians. The singer disclosed a voice of pure tone, evenly and on the whole well produced. Also, it was of a type well fitted for the songs by Kjerulf, the "Haugtassa" song-cycle by Grieg, new to New York, and the songs by Mr. Schiott, her accompanist. These last, even when set to English words, were obviously Norwegian in manner. The second, "Han gik her ved min side," was most pleasing; the last, "Killingdansen," was encoded.

The Schubert group left the singer in a strange land, artistically. Even the quality of her voice subtly altered itself; nor for the better. She had not, obviously, made them her own. "Gretchen am Spinnrad" perhaps suited her style best. In the "Some Day He'll Come," from "Butterfly," that closed her program, the singer recovered a purity of tone and an ease of production that were admirable. The aria was well phrased and winningly delivered. Mr. Schiott's accompanying, for its delicacy and sympathetic yet individual quality, deserves especial mention.

C. P.

## Alejandro Russo, Violinist

Alejandro Russo, Argentine violinist, gave a recital in the Carnegie Chamber Music Hall on the evening of Oct. 20, playing Beethoven's Sonata, Op. 12, No. 1; Paganini's Concerto in D; Dvorak-Kreisler's "Indian Lament" and numbers by Wieniawski, Sarasate and Aguirre. A good-sized audience found pleasure in his playing. He was accompanied by Julius Schendel.

[Continued on page 33]

# RBYFORD RYAN

Teacher of Voice

Announces the Opening of His Studio

New Address

110 WEST 55th STREET, NEW YORK

ALICE METCALF, Secretary

Telephone Circle 4108

# HELEN MOSS

EXPONENT OF LA FORGE-BERUMEN STUDIOS

PIANIST—ACCOMPANIST

STUDENTS ACCEPTED

STUDIO: 14 WEST 68th STREET, NEW YORK

TELEPHONE COLUMBUS 8993

# “Louise Carpenter’s” Name on Program Led Miss Lund to Write Opera Guide

A SERIES of individual guidebooks to the operas, which would impart to the dry outline of the story something like the emotion and color of the musical works, is valuable to the non-professional opera-goer and student. A refreshingly entertaining series of pocket pamphlets has recently been prepared by Charlotte Lund, singer and lecturer, and issued from the press of Barse & Hopkins.

“These booklets are the outgrowth of my opera classes,” said Miss Lund. “Opera, to my way of thinking, is not appreciated as it should be by the average auditor. Many listen to the music without reference to the story. Very few do so with an understanding of the relation of the music to the libretto, down to its most subtle detail. When the underlying themes and motifs are understood it is a great pleasure to follow the development and reiteration of these melodies.”

“Four years ago I did not know that my work would lie along this line of interpretation of the operas by means of recitals and my writings. Perhaps the desire to spread some of this information more generally may have lain in my ‘subconscious mind,’ as they say, and was stimulated when I saw, at one of my song recitals, that the aria from ‘Louise’ was attributed on the program to my dismay to someone called ‘Louise Carpenter!’

“My object in writing these little studies of individual works was to make them fully informative, and yet to make them dramatic, to recreate the atmosphere of the lyric dramas. I have had as my aim the drawing of a clear picture of operas, so that even those who live in towns and cities not favored by the presence of an opera company may know them as at first hand.”

## Pupil of Jean de Reszké

Miss Lund studied with Jean de Reszké, to whom the six French operas of her series are dedicated. These include “Carmen,” “Louise,” “La Juive,” “Faust,” “Thaïs” and “Samson et Dalila.” Her Italian list, including “Aida,” “Rigoletto,” “Lucia,” “Pagliacci,” “Cavalleria” and “Bohème,” is



Photo by Apeda

Charlotte Lund

dedicated to the memory of Enrico Caruso.

The artist has sung in opera and recital abroad and in the United States, and last year instituted her series of opera-recitals, given in conjunction with N. Val Peavey, pianist. Miss Lund sings the principal soprano arias chosen from operas, and Mr. Peavey plays the accompaniments, and with unusual versatility sings the tenor and baritone parts.

The artist will continue her series of opera-talks at Rumford Hall, New York, on alternate Saturday evenings, beginning Nov. 3, and on alternate Tuesday afternoons. She will also begin a series in Philadelphia at the Art Alliance on Oct. 16. Miss Lund has been engaged to give an opera course at the Brooklyn Institute of Art and Science this season, and will review the opera novelties and revivals of the principal American companies in a series of individual engagements throughout the eastern United States, assisted by Mr. Peavey.

R. M. K.

## VISITORS FOR LINCOLN

### Nebraskans Will Hear Leading Artists in Concert Course

LINCOLN, NEB., Oct. 20.—Plans for the coming season include Mrs. H. J. Kirschstein’s Artists’ Course with the following: Oct. 11, Martinelli Concert Company; Nov. 1, Rosa Ponselle; Nov. 15, Renato Zanelli and Lionel Tertis; Feb. 13, Rachmaninoff; April 1, Ukrainian Chorus. As extra events during the year Mrs. Kirschstein will present “Cosi Fan Tutte” at the Orpheum Theater on Jan. 17 (all other concerts being given at the City Auditorium) Fritz Kreisler on March 6, and John McCormack early in April.

The Matinee Musicale will celebrate its thirtieth year by presenting to members on Oct. 1 Augusta Cottlow, pianist; Nov. 26, the Flonzaley Quartet, and on the closing day of the club year, in April, May Peterson. Mrs. Lewis Trester is president.

HAZEL GERTRUDE KINSELLA.

### Courboin in Poughkeepsie Recital

POUGHKEEPSIE, N. Y., Oct. 20.—Charles Courboin, organist, gave a recital at the Reformed Church recently, under the auspices of the Dutchess County Musical Association. His program included numbers by Bach, Wagner, Couperin, Alexander Russell, Lemare, Mailly, Saint-Saëns, Schubert and Lefebure-Wely.

ELIZABETH EVELYN MOORE.

### Public School Training Develops Music Appreciation in Piqua, Ohio

PIQUA, OHIO, Oct. 20.—Free musical instruction in the public schools has been of inestimable value to this city in developing music appreciation. Every one of the eleven schools has a fine student orchestra and a combined grade organi-

zation when the Chicago Opera Company Trio appeared. The latter comprises Irene Pavloska, soprano; Forrest Lamont, tenor, and Virgilio Lazzari, bass.

Max Epstein, ten-year-old Russian violinist, appeared recently in a recital under the auspices of the Woman’s Club of Sioux City. He was well received. Mrs. Abe Davidson played the piano accompaniments and Mrs. Howard Wilbur, soprano, Opal Bullard, pianist, also took part in the program.

GEORGE SMEDAL.

## SCHOOLS FOSTER MUSIC

### Instrumental Study on Equal Basis with Regular Studies in Mason City, Iowa

MASON CITY, IOWA, Oct. 20.—The work in instrumental music instruction in the high school and junior college of the public schools here is on an equal basis with the regular studies of the course and is making rapid progress. There are three studios in the high school building and private instruction is given in piano, band and orchestra instruments, with 180 pupils taking lessons. Approximately fifty per cent of the pupils are taking ensemble music or private lessons. Full credit as for other studies is given if the pupil practises one and a half hours daily; otherwise one-third credit is given for forty-five minutes’ practice daily for piano and violin and one-third credit for work in the musical organizations of the school.

The high school owns and loans to pupils most of the instruments. There are three orchestras, one in the high school and two in the grade schools. Fifty-five students are engaged in orchestra work. This was the first high school in the State to include violin instruction as a regular study in the schools. It was started here in 1918 and piano instruction free to pupils in the school was started the year before. There are five special instructors and supervisors of music here. The director of high school and junior college music is Hannes S. Oleson, who also gives private instruction in the school in band and orchestra instruments and is leader of the band and orchestra of the high school. The violin instructor is Mrs. Helene Henley and instructor of piano Mabel McEwen. The grade music supervisors are Elizabeth Whittlesey and Ellen Smith.

BELLE CALDWELL.

HOLYOKE, MASS.—Roy Dickinson Welch, pianist and lecturer, played before the Music Club and its friends on Oct. 17. His subject was “Music that Wears and Music that Wears Out.” The first meeting of the club was held at the home of Edith Snell Gardner on Oct. 10, the subject for discussion being “Music of Yesterday and Today.”

## VICTORIA HAS ORCHESTRA

### Welsh Choir Being Formed—Clubs Announce Concerts

VICTORIA, B. C., Oct. 20.—The capital of this western Canadian province is a city of fine musical traditions. Unfortunately too many artists were engaged for its musical absorption last season and consequently fewer have been booked for the coming winter. A Welsh choir is being formed and a new orchestra will also arrange some public performances, to be given under the management of George J. Dyke, local concert manager.

The Ladies’ Musical Club, under its re-elected president, Mrs. D. E. Campbell, again promises a particularly active season, with evening and afternoon concerts, the latter being especially planned for advanced students.

The Arion Club, the oldest male organization of this kind in Canada, will give two concerts during the winter and two as usual in the spring and early summer under H. Howard Russell, who has been re-elected conductor. This club now numbers forty-five singing members.

The Jackson Hanby Choir of 125 voices will sing Haydn’s “Creation” at Christmas.

Jennings Burnett, organist of St. John’s Episcopal Church, is arranging his usual series of organ recitals. Frederick King, choirmaster of the First Congregational Church, will conduct “The Holy City” in December.

The Columbia School and the Dominion Academy of Music have announced monthly pupils’ recitals.

The Sixteenth Regiment Canadian-Scottish Band, James M. Miller, bandmaster, under the direction of Mr. Dyke, will give its usual Sunday evening concerts throughout the winter.

G. J. DYKE.

### Needham, Mass., Looks for Season of Progress

NEEDHAM, MASS., Oct. 20.—The coming season promises well for the advancement of good music. The Needham Music Club starts on its third year with membership increased to 225. Under the auspices of the club there will be seven concerts; three in the form of study-programs, and four miscellaneous programs. Local musicians as well as visiting artists will be presented. Plans are under way for an active choral season, and it is hoped that a concert may be given in mid-winter. An innovation, in the form of a Children’s Festival, is being favorably considered by a large committee, who are submitting their reports to the president, Mrs. Harry L. Thompson. MABEL PARKES FRISWELL.

	<b>ALBERT E. RUFF</b>
	<b>VOICE SPECIALIST</b>
	Teacher of Geraldine Farrar and noted singers in concert, opera, musical comedy and vaudeville
	Studios: 50 West 67th Street Columbus 1405
<b>FREEMANTEL</b>	<b>TEACHER OF SINGING</b>
	71 Central Park West, New York Telephone—Columbus 9395
<b>INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK</b>	
<b>FRANK DAMROSCH, DIRECTOR</b>	<b>120 CLAREMONT AVENUE</b>
<b>TORRIANI</b>	<b>VOICE PRODUCTION AND DICTION</b>
	Elimination of Muscular Interference INVESTIGATE!
	Reopening of Studios September 24
	Studios: 301-2 Carnegie Hall, New York Circle 1350
<b>Maude Douglas Tweedy</b>	<b>Vocal Art Science Studio</b>
	Vanderbilt Studios 15 E. 38th St., New York
	Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science
<b>Mrs. C. DYAS STANDISH</b>	<b>Teacher of Mario Chamlee, Ruth Miller and Other Noted Singers</b>
	211 West 79th Street, New York Endicott 3306

HARRIET

Van Emden

SOPRANO

“A voice of utterly bewitching beauty.”  
—Copenhagen National Tidende.

European Tour—Oct.-Dec.  
Available in America—Jan. to April  
First New York Recital of season  
Tuesday Afternoon, January 22, 1924

Exclusive Management: DANIEL MAYER, Aeolian Hall, New York



## New York Concerts and Recitals

[Continued from page 31]

### Maximilian Pilzer, Violinist

Maximilian Pilzer, violinist, who has not been heard in New York's recital platform for five or six seasons, during a part of which time he has been playing in Europe, gave a recital in the Town Hall on the afternoon of Oct. 21, with Harry Kaufman at the piano. Mr. Pilzer's program consisted of concertos by Bach and Max Bruch and two groups of smaller pieces. The Bach Concerto, especially the Adagio, was very beautifully played with a fine sweep and excellent tone. The Bruch work had full justice done to it both technically and in the matter of sentiment. Mr. Pilzer's Berceuse in the final group, a poetic and interesting number, was received with much applause, and Bazzini's "Ronde des Lutins," which closed the program, displayed the artist's ability in delicate lace-like numbers. Mr. Kaufman's accompaniments and his piano part in the two concertos were a distinct feature of the program. J. D.

### Arthur Rubinstein, Pianist

Arthur Rubinstein, pianist, gave his single recital of the season in Aeolian Hall on the afternoon of Oct. 21. The Organ Toccata in F by Bach, arranged by d'Albert, opened the program, a

sonorous bit of work, full of dignity and the bigness which is Bach's even in his most playful moods. It was profound and impressive. Two Brahms numbers which followed, the Intermezzo, Op. 119, No. 2, and the Rhapsody, No. 4, of the same opus, were also fine bits of playing. A Debussy group was less satisfactory because Mr. Rubinstein seemed to have built it upon too large lines. A suite of four numbers, entitled "Prôle do Bêbé," conjecturally about four dolls, was played descriptively, and the audience would gladly have heard the final one a second time. Those who enjoy Prokofieff must have taken pleasure in the three pieces played. The "Vision Fugitive" brought much applause. De Falla's "Andaluza" and "Ritual Dance of the Fire" and a Liszt "Liebestraum" and "Mephisto Waltz" ended the program. Sonority and broad effects distinguished Mr. Rubinstein's playing throughout the program, and it was in brilliance and size rather than suavity of tone that he revelled. J. A. H.

### Thelma Thelmare, Soprano

Thelma Thelmare, soprano, gave her first recital in New York in Aeolian Hall on Sunday evening and displayed talents far above those of the average newcomer. A voice of mellow texture, rich as a contralto's in the lower register and clear as

a bell in the upper tones, lent itself with flexibility and warmth to the interpretation of a fine program. Sensitive feeling was in her singing of Gluck's "O del mio dolce ardor," and Tirindelli's "Portami via" was given with vivid spirit and animation. Hageman's "Do Not Go, My Love," and La Forge's "Song of the Open" resulted in many recalls for the singer before she was permitted to withdraw. "Vissi d'Arte," from "Tosca," and "Un bel di," from "Butterfly," were among the other numbers. Emil Polak again proved his artistry as accompanist. R. E.

### Abraham Haitowitz, Violinist

The playing of Abraham Haitowitz, violinist, at the Town Hall on Sunday evening, Oct. 21, demonstrated a distinct advance to a hearer familiar with his work. Tartini's G Minor Sonata and the Mendelssohn E Minor Concerto both showed a purer intonation and greater depth of tone. With this player's sincerity and musicianship the Beethoven Romance in G was well set forth. Tchaikovsky's "Serenade Melancolique" was movingly played and the Brahms-Joachim Hungarian Dance, No. 2, with

spirit, even with occasional brilliancy. The Faust-Fantasia of Sarasate closed a program enthusiastically applauded throughout and vigorously encored. C. P.

### Gabrilowitsch to Play in New York

Ossip Gabrilowitsch has returned to Detroit from his vacation in southern California. His summer of recreation was interrupted by three concerts, two of which were given in Hollywood, where he appeared as pianist and conductor, and in Santa Barbara. His first New York recital is scheduled for Aeolian Hall on Oct. 27, previous to which he will fulfill engagements in Farmington, Briarcliff and Montclair. He will make a transcontinental tour in the early spring, arriving in California in April.

### Margaret Northrup to Give Recital

Margaret Northrup, soprano, has returned from Europe, where she spent several months in recreation and the preparation of new programs. She will give her second recital in Aeolian Hall after the first of the year.

## INSTITUTE of MUSICAL ART

OF THE CITY OF NEW YORK  
FRANK DAMROSCH, Director

120 Claremont Ave. cor. of 122nd Street

### IMPORTANT ANNOUNCEMENT

A Special Class in  
GRAND OPERA

has been established under the leadership of  
ALEXANDER SAVINE, General Director  
LAZAR SAMOILOFF, Vocal Director

Operatic Performances with full equipment of orchestra, scenery and costumes in December and March.

Applicants for admission must pass tests in voice quality, correct ear and general aptitude.

Enrollment, October 1st to 6th.

For catalogue and information address the Corresponding Secretary

Fac-simile Testimonial from Franz Liszt:

*Dabei gestatten Sie mir  
die Empfehlung des Herrn  
Carl Lachmund der sich  
selbst am besten empfiehlt  
durch seine ausgezeichnete  
Gesamtheit in der Theorie und  
Praxis der Musik.  
Hochachtungsvoll  
Franz Liszt*

CARL V.

## LACHMUND

Pianist—Composer

Steinway Hall, 109 E. 14th St. N. Y.

Advanced Pupils Prepared  
for Public Appearance

TRANSLATION

Herewith allow me to recommend Carl Lachmund, who, thru his extraordinary dexterity as an executant and theoretical musician, serves as the best recommendation for himself. With high esteem,

Sept. 25, 1883.

(Signed) F. LISZT.

## Examples of tone production aid both teacher and pupil

A man's voice does not demonstrate well to a woman student and vice versa, but with the

### Oscar Saenger Course in Vocal Training

actual examples of tone production are afforded for each student's type voice, and so are of invaluable assistance.



Victor Records of the Oscar Saenger Course are on sale by all dealers in Victor products. Ask to hear them.

Victor Talking Machine Co., Camden, N. J.



## SINGER-TEACHER

THE ONE POSITION SCALE OF THE GREAT MASTERS

WHITNEY

# TEW.

255 West 72d St.  
Endicott 7887.

Excerpts from letter from

MME. LEILA BARR, Soprano

of the

Chicago Grand Opera Co.

Dwight, Illinois, March 15, 1922.

My Dear Mr. Tew:

Nearly a year since I had a lesson in "the only correct method of singing," and yet I think I am as much a credit to your teaching as any one could be, without your constant supervision.

More and more I am thankful that I fell into your masterly hands. In spite of what you may have been told I have never done any tonal work with anyone but you.

With kindest regards,

Most sincerely yours,  
LEILA BARR.



# How Alexander Bloch Solves Problems of Technic

Provides Wealth of Instructive and Illuminative Material in Two Excellent Volumes on "How to Practice"—New Works of Interest from the Music Publishers Include New Songs by Cadman and Others, Old-Time Melodies for Violin, and Pieces for Young Pianists

By Sydney Dalton



T would seem that the days of the "method" are numbered. There are few musicians deserving the name who will regret the passing of this nefarious humbug that has made a few and unmade many talented students. It is unfortunate that we Americans have helped to keep it alive for so many years, but it is to be hoped that we will celebrate its death with at least equal gusto. Our pupils—and, more particularly, their parents—have worshiped at many "method" shrines. Any outstanding figure in the pedagogical world has been thought to have some magical method, whereby his knowledge, and the "tricks of the trade," have been poured into the embryonic performer, who has later gone forth into the Barnumized world to advertise himself as a teacher of the "So-and-so Method"; and if he failed to repeat the triumphs of his master people never stopped to reason that a so-called method was no method at all in that it did not always function according to rule.

We have never heard of the Alexander Bloch "method," and it is devoutly to be hoped that such a thing will not suddenly spring into existence as a result of his two admirable volumes, entitled "How to Practice: Problems of Violin Technic" (Carl Fischer). Mr. Bloch chose a happy title for his work and one that should of itself attract considerable attention. Those who seek beyond the title will find a wealth of instructive and illuminative material within the covers. Part One is for fairly advanced players; Part Two for advanced players. Mr. Bloch approaches every problem in an analytical and thoroughly intelligent manner, pulls it to pieces and turns up the crux of the difficulty as a miner turns up gold, and shows the pupil how to go about mastering it. This kind of teaching is the method of methods. Some of the opening words of Mr. Bloch's Preface are so universally applicable that the temptation to quote is irresistible: "To practice, according to Webster, is to perform repeatedly and systematically by way of training. . . . The usual process is to repeat a passage over and over until the fingers smudge into place from mere force of habit. . . . A far better way is to approach a difficulty analytically, diagnose the cause of the trouble and try to evolve some system which will help the particular case. . . . The same medicine will not cure all ills; nor will the same method of practising always lead to the desired results." These words should be sufficient recommendation for the work.

Karolyn Wells Bassett has caught the delightful spirit of Richard Le Gallienne's poem in her "Called Away" (G. Schirmer), a song for high voice. It possesses the gaiety and urge of an early summer day, laughing and bubbling along in a happy, carefree manner that is delightful. In somewhat similar mood is Henry S. Gerstle's "Youth," from the same press. This is a short, exultant song in which the pianist carries most of the burden, supplying a counter melody and a flashing accompaniment to the voice part. It is also, appropriately, for high voice, and singers will delight in it. "Once More to Touch Her Fragile Hand," by Elizabeth Collison-Hill, who is also author of the words, deals with another mood—a "mother" song that is rather better than the average in that it possesses a more genuine sentiment. We confess we do not like the word "impotent" stressed on the second syllable, however. The melody is of limited range and may be sung by either medium or high voice.

"My Soul Is Athirst for God" (Schroeder & Gunther) is by no means one of William Stickle's best songs—it is seldom that this style of composition does rank among the noteworthy achievements of any composer, unfortunately—but it has sufficient merit to place it with the numbers that church singers should

look over in selecting their solos for the season. It comes in three keys. Another song of the same style is Warren W. Adams' "Be Not Afraid" (Boston: Percy Ashdown). It has considerable breadth and dignity and offers the singer plenty of opportunity to do effective work, while at the same time the accompaniment is well adapted to the organ. There are two keys.

From Philadelphia (Theodore Presser Co.) come four songs, each of which has a pleasant touch of melody. Alden Barrell's "An Hour," for example, is a ballad that has far more in it than the average song of this type, and that singers take pleasure in it is evidenced by the fact that it is in the repertory of that popular vocalist, Colin O'More. "Ghost Pipes," from the pen of Thurlow Lieurance, possesses the incisive rhythmical characteristics that are an inseparable part of this composer's work. It abounds in little unexpected figures that find a ready response from the listener. There are two keys. "Moon-Marketing," by Horton Corbett, is another setting of a Le Gallienne poem, which is to say that there is imagination and charm in it. Mr. Corbett's music is flowing and bright enough, but not so distinctive as the verses. Sopranos who enjoy singing effective cadenzas on "Ah," thereby combining their vocal Daily Dozen with a breezy, tuneful song, should try Graham Vaughan's "June Is in My Heart." To put it colloquially and briefly, it is full of "pep."

Violinists will be interested in a book of half a dozen eighteenth century melodies arranged by G. A. Grant-Schaefer and published under the title of "Melodies of Olden Times" (The Arthur P. Schmidt Co.). Della Maria, Dezede, Zingarelli, Dalayrac, Gaveaux and Sacchini are the composers represented in simple, appealing melodies, some of which deserve to be heard more frequently. Both the solo parts and the accompaniments are well within the capacities of players of modest attainments, which feature makes the collection available for teaching to pupils in the elementary grades.

Charles Wakefield Cadman is a prolific song writer and, at the same time, one who maintains a high average of excellence. It is upon this, rather than a reputation enhanced by one or two outstanding successes, that his popularity rests. Three new songs by him are well up to the highest standards of his work. They are entitled "The Builder," "My Thoughts Are You" and "Enough for You and Me" (Harold Flammer). The first is dedicated to the Uplifters Club of Los Angeles, and it others, like this reviewer, are unacquainted with that organization or its aims, there is a hint of high purpose in this song. It has strength, power and

a purposefulness that cause it to stand out, and the texture of it is rather sturdier than many or most of this composer's settings. There are two keys and undoubtedly it is best adapted to the male voice. "My Thoughts Are You" is a pleasant melody and will doubtless find many admirers, but it is less distinctive than the first or the third member of the group: "Enough for You and Me," a love-ballad that has a tender, gracious lilt that is truly delightful and captivating. Both these songs are published in three keys.

Under the title of "Tone Fancies for Young Pianists" (The John Church Co.)

Blanche Dingley Mathews has composed a set of six little piano pieces for first grade pupils. They are written in simple, unextended two- and three-part forms and possess an amount of melodic and harmonic interest to make an appeal to beginners. There are three sets, each containing two pieces, and the six are entitled "A Day in the Woods," "Dreaming," "A Tarantelle at Capri," "The Song of the Busy Clock," "A Hallowe'en Mystery" and "A Reception to the Teacher."

Among the new piano pieces designed particularly for teaching purposes are four compositions by Arthur Traves Granfield

Traves Granfield that are worthy of notice. They are entitled "Floradella," in four-four time, with the melody mostly in an inner voice, played by the right hand; Valse Impromptu, with a flowing melody in six eighth notes, interrupted by a more sustained middle section; "Chant d'Amour," having a sustained melody in the treble, and "Moonlit Waters," possessing a graceful rhythmic outline (Oliver Ditson Co.).

A volume of six different settings of "V' Shomru's" for Sabbath Eve Prayer, suitable for either reformed or orthodox services, has been made by Mark Silver (New York: Joseph P. Katz). Each one possesses something of that distinctive quality that marks Jewish music—a quality to which the Gentile, too, is not unresponsive. The music is for mixed chorus with organ accompaniment and on the one text the composer has succeeded in creating six distinct and well varied choruses that choirmasters will welcome.

### Reviews in Brief SONGS

"Like the Old Days," "In the Candle Light," "Immortelles," "How Do I Know?" four songs by Florence James Goodkind (Boston: C. W. Thompson & Co.), rather commonplace. "Invocation," ecclesiastical song by Grace Adair Gage (The Heidelberg Press). An average song of its kind. "Sonny o' Mine," words and music by Marion Moore; "Abide with Me," by the same composer (York, Neb.: The J. A. Parks Co.), the former published in three keys, the latter in two. "O Mother, My Love," poem by Eugene Field, music by Carl Shackleton (Louisville: Trinity Publishing Co.). "Hope On," song with violin obbligato, by Caroline L. Sumner (C. W. Thompson & Co.), seeks to teach a lesson in optimism; dedicated to Elsie Baker.

### MISCELLANEOUS

"Spanish Dance," for piano, by Alice Benedict Goodridge (C. W. Thompson & Co.), dedicated to Carl Jean Tolman;

## DR. ARTHUR D. WOODRUFF

TEACHER OF SINGING Studio, 810 Carnegie Hall, New York City Telephone Circle 6321 Mondays in Philadelphia

## Messrs. Paterson Sons and Co., Ltd.

MUSIC PUBLISHERS Glasgow, Edinburgh and London Announce the opening of an American Agency at 110 East 31st St., New York City Phone Madison Square 6915

well marked rhythm and not difficult. "Dancing Leaves," a Caprice by H. E. Gibson-Butler (London: W. Paxton & Co.), good third or fourth grade teaching piece, bright and spirited with slow middle section. "The Blacksmith," "The Tea Kettle," "The Froggies' Singing School" and "The Owl," from "From the Child World," Twelve Melodies by Jessie L. Gaynor, arranged for piano by Dorothy Gaynor Blake (The John Church Co.), first grade pieces, some of which were reviewed in these columns recently. "The Little Sister's Story," a reading, words and music by Mary Wyman Williams, and "The Drum and the Top," with music by the same composer (Clayton F. Summy Co.), short, simple settings.

The New York String Quartet will fulfill the first engagement in its Western tour in Miles City, Mont., on Oct. 29. Other engagements will be in Red Lodge on Oct. 31 and in Bozeman on Nov. 2.

## LOUIS REILLY

Teacher of Singing

Fourteenth Successful Season 49 West 86th St. New York City Phone Schuyler 1261

## GORDON THAYER

PIANIST AND TEACHER

Technical Re-Education a Specialty Address: 876 Park Ave., New York.

## Frederick Gunster

TENOR

Management: R. E. Johnston 1451 Broadway, New York City

## ETHEL CAVE-COLE

Concert Accompanist—Ensemble Player

Coach—Vocal and Instrumental

57 W. 58th St., New York Phone Plaza 2450

## LOUIS ROBERT

Formerly Asst. Conductor to Willem Mengelberg in Amsterdam, Holland.

Pianist—Organist Coaching—Conducting Studio: 129 W. 87th St., New York Phone Schuyler 8375

### "A Symphony Orchestra in Brass"

## THE GOLDMAN BAND

EDWIN FRANKO GOLDMAN

Conductor

202 Riverside Drive New York

## RUTH ECTON

Address care of Musical America 501 Fifth Ave., New York City

## LOVETTE SCHOOL OF MUSIC

For resident and non resident students Beautifully located T. S. Lovette—pianist—Eva Whitford Lovette—vocalist Specialists in Their Subjects Assisting teachers. All branches taught. 1728 N. St., N. W., Washington, D. C.

## ALBERTO BIMBONI

Voice Teacher

Coach for Opera and Recitals 2025 Broadway, New York City Telephone Columbus 6074

### Symphony Concerts Lead Attractive Calendar of Music in Boston's Week

Monteux Forces Feature Rachmaninoff's E Minor Symphony—Elizabeth Rethberg Assists as Soloist—Sistine Choir Opens American Tour—Recitalists Include Chaliapin, Edith Mason, Albert Spalding, F. Motte-Lacroix and Rudolph Ganz

By HENRY LEVINE

BOSTON, Oct. 22.—The Boston Symphony gave its second pair of concerts at Symphony Hall on Friday afternoon, Oct. 19, and Saturday evening, Oct. 20. Mr. Monteux led the orchestra in an impassioned performance of Rachmaninoff's E Minor Symphony, last played here nearly six years ago. In this music, with its rich sonorities, its tumultuous surge and crisp rhythms, the firm and full-throated tonal fiber of the orchestra was markedly manifest.

For languorous contrast Mr. Monteux introduced for the first time in Boston Aubert's "Habañera," piquant and richly perfumed music, constructed in the characteristic Spanish rhythm, and for final zest Smetana's dashing and light-footed Overture to "The Bartered Bride" closed a brilliant concert.

The assisting soloist was Elizabeth Rethberg, soprano, who sang the scene, "Abscheulicher," and aria, "Komm Hoffnung," from Beethoven's "Fidelio," and "Dich theure Halle," from Wagner's "Tannhäuser." Miss Rethberg sang these with distinction and depth of feel-

ing, disclosing a voice of beautiful quality and sympathetic timbre, a dramatic earnestness and an interpretative conviction that was not to be denied. Miss Rethberg's singing was genuinely appreciated and warmly applauded.

Feodor Chaliapin appeared at Symphony Hall on Sunday afternoon, Oct. 14, before his usual capacity audience. He was assisted by Rudolph Polk, who proved a capable and interesting violinist, and by Feodor Koennemann, pianist, who played in accomplished style. Mr. Chaliapin sang with his wonted dramatic expressiveness and personal absorption in his music, portraying through sheer force of suggestion and fervor of singing the characteristic moods of his various songs.

#### Hear Sistine Choir

The Sistine Choir, conducted by Monsignor Antonio Rella and presented under the patronage of Cardinal O'Connell, gave an à cappella concert at Symphony Hall on Oct. 16. Choral works by Perosi, Palestrina and Vittoria and Refice's "Greetings to the American People," which was especially composed for the American tour, were interpreted with religious fervor and zeal. Monsignor Rella was alert to the spiritual significance of the music, and his choir was correspondingly responsive. Many encores were given. The great demand for seats has necessitated a second concert, to be given on Monday evening, Oct. 29.

A concert for the benefit of the Radcliffe College Fund was given at Symphony Hall by Edith Mason, soprano, and Albert Spalding, violinist, on Friday evening, Oct. 19. Miss Mason sang three groups of songs in charming simplicity of manner and with unaffected sincerity of interpretation. She also brought to her music a voice of beautiful quality, a delicacy of style and graciousness of musical conception. Mr. Spalding, ever increasing in stature as a ripened artist, played three groups of solos, including several effective compositions and arrangements of his own and a group of seldom heard compositions by Castelnuovo-Tedesco, Boulanger and Suk. His playing was distinguished for its marked individuality, tastefulness of style and tempered warmth.

#### Pianist in Boston Début

F. Motte-Lacroix of the faculty of the New England Conservatory, gave a piano recital at Jordan Hall on Friday evening, Oct. 19, playing compositions by Bach, Liszt, Chopin and Debussy. Striking features of the performance

were the storming, impetuous bravura and colossal technical equipment of Mr. Motte-Lacroix. His playing abounded also in effective dynamic contrasts, in poetry of mood and especially in highly dramatized interpretative content. This was the first concert given here by Mr. Motte-Lacroix, who has this year joined the faculty of the New England Conservatory. Many of the faculty of the Conservatory and students attended.

Rudolph Ganz gave a piano recital at Jordan Hall on Saturday afternoon, Oct. 20, playing works by Haydn, Brahms, Schumann, Ganz, Blanchet, Casella and Debussy. Though coming early in the season, Mr. Ganz's concert left its impress as one of the outstanding piano recitals. Never has Mr. Ganz been heard to play with such breadth, power and dramatic force, with such crisp, velvety and round tone and with such declamatory brilliance, rhythmic sweep and ebb and flow of color.

#### Conservatory for Jewish Music to Be Founded in Boston

BOSTON, Oct. 20.—A Conservatory for Jewish Music, with a special department for the training of cantors, will be established in this city, according to plans formulated at a meeting held on a recent Sunday at the home of Mr. and Mrs. Boris Morros of Roxbury. Mr. and Mrs. Morros held a reception for Cantor Phineas Minhofsky of Odessa, Russia, and at the dinner following a musical program Abraham Alpert presented the plan of the conservatory. A temporary executive committee, consisting of Mr. Morros, Cantor Minhofsky, Dr. Solomon R. Kagan, Dr. Nissan Touroff, head of the Hebrew Teachers' College, and Elias Kanten was appointed to effect organization. Mrs. Jonas Kagan was appointed head of a woman's committee. Her assistants are Gertrude Nissenbaum, Mrs. Boris Morros, Mrs. Abraham Alpert and Dr. Anna Mintz. Offices will be established at Young Judea, in Mount Vernon Street. W. J. PARKER.

#### Begin Recitals at New England Conservatory

BOSTON, Oct. 20.—The season of student musical events at the New England Conservatory of Music, this city, was inaugurated recently with a concert by advanced students. Two works by members of the faculty, the "Echo" of Frederick S. Converse and Charles Bennett's "Serenade," were sung by Katharine Hemmeter of Medina, Ohio. Other numbers on the program were Bach, Tocata and Fugue in D Minor, for organ, Katharine Nolan; Chopin, three Preludes, George Gibson; Debussy, Ballade in F, Lillian Merle Pride; Saint-Saëns, Allegro Appassionata, Marion Graham; Chopin, Scherzo in B Minor, Granville Lothrop; Franck, Chorale in A Minor, for organ, Margaret Macy. W. J. P.

#### Emil Baré Makes Cincinnati Début

CINCINNATI, Oct. 20.—Emil Baré, the new violin teacher at the Conservatory, gave his first recital with the assistance of Carl Herring and Mrs. Williams on Oct. 9. The program opened with the C Minor Sonata of Beethoven, played admirably by Mr. Baré and Carl Herring, pianist. Mr. Baré played for violin alone an Introduction and Fugue of Bach, in which he did some marvelous double stopping. He closed an attractive concert with some lighter works.

PHILIP WERTHNER.

#### Lima Acclaims Graveure

LIMA, OHIO, Oct. 20.—Louis Graveure, baritone, gave the first important recital of the season on the evening of Oct. 10, and was heartily applauded. Mr. Graveure's four groups included numbers by Handel, Massenet, Bizet, Hammond, Franck, Paladilhe, Leoncavallo, Tosti, Foster, Clutsam and Sanderson, and folk songs of various countries. Arpad Sandor proved himself as accomplished a soloist as an accompanist in the Liszt Polonaise in E Minor. The singer's encores included Wolfram's aria from "Tannhäuser," Oley Speak's "Sylvia," and "Tommy Lad," by E. J. Margetson.

H. EUGENE HALL.

#### Jeritza Sings in New Haven for Yale School of Music

NEW HAVEN, CONN., Oct. 22.—Maria Jeritza, soprano of the Metropolitan Opera, opened her concert tour at New Haven on Saturday evening, Oct. 20, under the auspices of the Yale School of Music. An enthusiastic audience, estimated at 3000 persons, attended the Viennese soprano's first Connecticut recital.

## In Boston Studios

Boston, Oct. 20.

The Vinello-Johnson School of Voice and Opera inaugurated its 1923-1924 season recently with a musicale in its spacious recital hall, which was crowded. Louise Jelly, Anna Finkelstein, Lucretia Bush, Lillian Smith, Phyllis Cleveland, Americo Sardella, Walter Pidgeon, Anthony Guarino and Oscar Granger contributed an interesting program.

Eugene Cowles, teacher of stage singing, has opened a studio in Huntington Chambers.

Edwin C. Wooman, graduate piano pupil of B. J. Lang, has opened a second studio in Norwood, Mass., where a large class is enrolled. Mr. Wooman conducts piano classes at his home studio in Somerville, Mass.

Lillian Merle Pride of the class of 1922 at the New England Conservatory, and pupil of F. Addison Porter of the faculty, gave an artistic interpretation of Debussy's Ballade in F at the recent concert of Conservatory pupils in Jordan Hall.

Four of the last compositions of the late George E. Whiting were played at his funeral on Wednesday afternoon at Mount Auburn Chapel by John P. Hession, an old pupil. These compositions, which have not been published, were given to Mr. Hession by the composer.

Wendell H. Luce, concert manager, has moved his offices from 146 Boylston Street to 21 Blagden Street.

W. J. PARKER.

BOSTON, Oct. 20.—Frederic Tillotson, pianist, appeared at the Newton Center Women's Club on Oct. 10; at Milford, N. H., on Oct. 12, and Gardner, Mass., on Oct. 16.

### JEANNE DE MARE

Interpretative Piano Talks

Series Already Booked 1923-24 in

Chicago	Washington
Boston	Pittsburgh
St. Louis	Cincinnati
Philadelphia	New York

For Programs and Open Dates Apply

Music League of America  
Fisk Bldg., New York

### MAX JACOBS

Violinist-Conductor

Has Resumed Instruction  
Orchestra Training

Studio: 226 W. 70th St.

Endicott 7757

At his Town Hall Recital,  
Sunday Afternoon, Oct. 21st



**M**aximilian  
Pilzer  
American  
Virtuoso Violinist

featured his original composition:

### BERCEUSE

A List of Mr. Pilzer's Violin and Piano Compositions:

Berceuse, original Edition in Gb (with Piano or Harp accomp.)	50	Kol Nidre	50
The same simplified	50	Love Song (Liebeslied)	65
Caprice Valse	1.00	Meditation	50
Etude by Chopin, Op. 25, No. 2	75	Novelette	50
		Orientele	60

Usual discount.

CARL FISCHER, Inc.  
Cooper Square, New York City

Branch stores:  
380-382 Boylston St., Boston  
430-432 S. Wabash Ave., Chicago



CLAUDE

## WARFORD

Teacher of Singing

Metropolitan Opera House Studios  
1425 Broadway, New York City

### MADAME ANTOINETTE SZUMOWSKA



Concert Pianist

Madame Szumowska will conduct master classes in pianoforte instruction in New York and Boston this season.

A. H. Handley, Manager,  
150 Boylston St., Boston  
Chickering Piano



SAN JOSE, CAL.—A recital by pupils of Henry Bickford Passmore was a recent attraction at the Institute of Music.

NEWARK, OHIO.—Florence King has begun her annual fall series of twilight organ recitals at the Second Presbyterian Church.

NEWARK, N. J.—Under the auspices of the 312th Infantry Association, the United States Marine Band gave two concerts on Oct. 8 at the Armory. Captain William H. Santelmann conducted.

CINCINNATI, OHIO.—Gordon Graham gave a recent organ recital at the Church of the Good Shepherd, and was assisted by Hazel Hawkins Carter, Margaret Baker, Clifford Cunard and John Tiffany.

ROME, GA.—The Lindale Band, composed of employees of the Massachusetts Cotton Mills and conducted by Paul Nixon, gave its last concert of the summer season recently. Soloists were Will Corley, baritone, and Messrs. Hicks and Moak, cornetists.

DAYTON, OHIO.—The Old Barn Club has just completed its series of free Sunday afternoon concerts under the direction of Mrs. John P. Church, chairman. The soloists have been for the most part, musicians from this section, with occasional guest-artists from other cities.

IOWA CITY, IOWA.—Officials of the School of Music of the University of Iowa here have announced a program of six numbers for the coming school year. The program is as follows: Oct. 31, Marie Sundelius, soprano; Nov. 20, Alberto Salvi, harpist; Dec. 10, Guy Maier and Lee Pattison in two-piano recital; Feb. 11, two concerts by the Minneapolis Symphony; Feb. 27, Pablo Casals, 'cellist.

WORCESTER, MASS.—Among the early fall musical events in Worcester was the recent visit of Sousa's Band, which gave afternoon and evening concerts in Mechanics' Hall. The concerts were part of the New England tour by the band under the direction of Albert and Rudolph Steinert.

KANSAS CITY, KAN.—A special musical program was given recently at the Evangelical Lutheran Church by Mrs. Paul Esting, organist; Carl Larson, violinist; Helen Olsen and Irene Haljerson, soprano, and the choir of the church. Organ numbers by Huberm Guilman and Aloys Claussman, played by Mrs. Esting, were a feature.

LANCASTER, PA.—Six children—Marion G. Blankenship, harpist; William H. Fickes and Albert Blankenship, violinists; Jean Blankenship, singer; William S. Finney, Jr., flautist, and Eloise Muhlberg, dancer—recently gave an hour's program in Martin Auditorium for the benefit of the children's ward in the General Hospital, under the direction of Mrs. Walter D. Blankenship.

KANSAS CITY, KAN.—Louise Callender and Katherine Moseley-Beaman were vocal soloists and Turney Gibson, violin soloist at the reception of the James Ross Chapter D. A. R. recently. At the election of officers for the choir of the First Presbyterian Church, Mrs. W. E. Moffitt was chosen president, Mrs. Clarence Bohl, vice-president, Gertrude McClean, secretary, and Maude Jones, treasurer. Roy B. Rawlings is choir director, and Mrs. E. W. Henry is organist.

RAWLINS, WYO.—A capital organ recital was given by Mrs. George Bible, assisted by Helen McMicken, soprano, and William H. Hunt, bass, on

Oct. 6 at St. Thomas's P. E. Church. Mrs. Bible has been for several years a student of Clarence Eddy at the Chicago Musical College. Miss McMicken is a graduate of the New England Conservatory, Boston, and Mr. Hunt is a graduate of the Simpson Conservatory at Indianola, Iowa.

KANSAS CITY, KAN.—The Dunning System School of Music gave a demonstration program the afternoon of Oct. 14, at the studios of Florence Nettek. Those taking part were: Elizabeth Smith, Dorothy Pickering, Florence Williams, Dorothy Hicks, Junior Vance, Lloyd Smith, Kathryn O'Neal, Mary Reed, Louise Reed, Vivian Adolf, Virginia Butler, Alfred Hicks, Junior Gaddy, Billy James. The Friendly Music Club, a junior organization under the supervision of Mrs. Pearl Cooper, met on Oct. 12.

CHARLES CITY, IOWA.—The Schubert Club of New Hampton, a town of 2000 population a few miles from here, has the distinction of being twenty-one years old. It affiliated with the National Federation of Musical Clubs in 1920. The officers for this year are: President, Mrs. Myrtle Shaffer; vice-president, Mrs. Belle Geyster; secretary and treasurer, Mrs. Agnes Clemens. The first program of the year occurred Oct. 5 and was an ensemble program; the next will be a MacDowell and Nevin program.

SIoux CITY, IOWA.—It is announced by the Monahan Post of the American Legion that an extra effort will be made to organize a legion chorus of between forty and fifty voices. The post has already a double quartet which created a favorable impression last spring. Hazel G. Wulf has returned from Chicago after spending the summer months studying voice at the American School of Opera. Mr. and Mrs. Frederick Heizer of the Heizer School of Music, have returned to Sioux City after an extended western trip.

HUNTINGTON, W. VA.—Mauders' "Penitence, Pardon and Peace" was sung by the choir of the First Presbyterian Church on the evening of Oct. 7, under the leadership of Julian Williams, organist and choirmaster. The mixed

chorus of some thirty voices sang admirably. The soloists were Mrs. John Culton and Margaret Carson, sopranos; John Henry, baritone, and Henry Martin, tenor. Mr. Williams, in addition to conducting and accompanying the singers in the cantata, was heard in solo numbers by Bach and Saint-Saëns.

MASON CITY, IOWA.—The Chamber of Commerce Glee Club, under the direction of Harry Keeler, has just started its fourth season. There have been a few engagements in nearby towns arranged for this fall and early winter. There will be at least one and possibly two public concerts given here. This is the largest Chamber of Commerce glee club in Iowa, and by many it has been ranked first in quality of singing. This club has done more to advertise this city than any other one factor, especially in its musical appearances at local conventions held here.

MASON CITY, IOWA.—The Matinée Musical Club recently gave its first musical program of the year Monday evening, and as has been the custom of this club since its organization several years ago, this was an open meeting for the public. The concert was given at the Congregational Church, and was without charge. The members who had a part on the program were: Esther Stinehart, Ruth Stevens, Miriam Bickel, Helen MacGregor, Hazel Patten, Isabelle MacMillan, Agnes Lewis Bennett, and the Matinée Musical chorus conducted by Daisy Hathorn and with Anna Hollahan as accompanist.

LEAVENWORTH, KAN.—A brief musical program was a feature of the dedication of the North Broadway School on Oct. 3. The North Broadway Juvenile Orchestra, composed of Elmer Hoefener, Raymond Hoefener, Andrew Seitz, Florence Zobel, Elizabeth Zobel, Gus Zobel, Jr., Clyde Hughes and Edward Zobel, played. Florence and Elizabeth Zobel appeared in piano duet; Andrew Seitz and Raymond Hoefener played violin solos, and Josephine Hait, accompanied by Mrs. Vernon Lowenstein, was a vocal soloist. The Fort Leavenworth Musical Club lately opened its season with a reception and program at the Officers' Club. Franklin Hunt, baritone, was soloist.

## MUSICIANS' DIRECTORY

- Clarence Adler**  
PIANIST—PEDAGOGUE  
Studio: 137 West 86th St., New York
- Solon Alberti**  
Pianist—Coach—Accompanist  
Studio: 9 W. 76th St., New York  
Phone: Wadsworth 1989
- Julia Allen**  
Exponent of SINGING  
LOMBARDI SCHOOL OF SINGING  
875 Carnegie Hall, New York. Circle 1350
- Ethel Altemus**  
TEACHER OF PIANO  
126 East 34th St. Vanderbilt 7693
- The American Institute of Applied Music**  
Thirty-eighth Season  
212 West 59th Street, New York City  
Tel. Circle 5329
- Margaret Anderton**  
PIANO RECITALS—LECTURES  
Worth-while Pupils Taught  
832 CARNEGIE HALL, NEW YORK  
Phones: (res.) Schuyler 7140 and Circle 1350
- Ella Bachus-Behr**  
231 West 96th Street, New York  
Telephone Riverside 1464
- Eugene Bernstein**  
Teacher of Piano  
Studio: 22 West 85th Street, New York  
Phone: Schuyler 2365
- The Boice Studio** Summer Session  
SUSAN S. BOICE, Soprano  
Teacher of the Art of Singing  
57 West 75th Street, New York  
Endicott 0074
- William S. Brady**  
TEACHER OF SINGING  
Studio: 137 West 86th St., New York  
Telephone Schuyler 3580
- May Laird Brown LYRIC DICTION**  
Voice and Phonetics of  
Italian, French, Spanish, German,  
English  
1 West 89th St., New York. Riverside 2605
- Dudley Buck** Teacher of Singing  
471 West End Ave. Phone Schuyler 6870  
Studio open under assistant teachers until August 1st.
- Giuseppe Campanari**  
BARIOTONE  
TEACHER OF SINGING  
Studio: 668 West End Avenue, New York City  
By Appointment Only
- Ernest Carter**  
COMPOSER—CONDUCTOR  
Address: 115 East 69th St., New York  
Tel. 8623 Rhineland

- Mme. Virginia Colombati**  
Formerly Met. Op. Co., Covent Garden, London, Etc.  
Teacher: Josephine Lucchese, Sop. San Carlo Op.  
Vocal Studio: 294 W. 92nd St., New York  
New York College of Music, 114 E. 85th St.
- Emma A. Dambmann**  
VOCAL INSTRUCTION  
President, The Southland Singers  
137 West 93d St. Riverside 1436
- Mr. and Mrs. Ross David**  
VOICE PRODUCTION AND REPERTOIRE  
Sherwood Studios, 58 West 57th Street  
New York City
- Townsend H. Fellows**  
TEACHER OF SINGING  
Concert and Oratorio Coach  
Studio: 815 Carnegie Hall Circle 0764
- Frances Foster** Coach for Concert  
and Operatic Artists  
Concert Accompanying  
Studio: 97 Riverside Drive  
Tel. Schuyler 1049
- Charles Hargreaves**  
VOCAL INSTRUCTION  
Tenor  
Formerly Metropolitan Opera Company  
251 West 81st St., New York. Schuyler 7987
- Victor Harris**  
Teacher of singing in all its branches  
The Beaumont, 140 West 57th Street  
Telephone, Circle 3053
- Mrs. J. Harrison-Irvine**  
Voice—Piano—Diction—Coaching—  
Accompanist  
Carnegie Hall, 1013, New York. Circle 1350
- Frederick H. Haywood**  
VOCAL STUDIOS  
9 W. 76th St.  
Telephone Endicott 5840
- Arthur J. Hubbard**  
Vincent V. Hubbard  
Teachers of Singing  
246 Huntington Avenue BOSTON, MASS.
- The Heartt-Dreyfus**  
STUDIOS: Voice and Modern Languages  
Address: Gamut Club Building, Los Angeles, Cal.
- Helen Allen Hunt**  
CONTRALTO  
Teacher of Singing  
543 Boylston St., Boston, Mass.
- Minna Kaufmann**  
Voice Teacher and Coach  
INSTRUCTION LEHMANN METHOD  
Studios: 601-2 Carnegie Hall, New York  
Circle 1350

- Sergei Klibansky** Teacher of Singing  
8 years leading instructor Stern Conservatory,  
Berlin; 3 years Institute of Musical Art, New  
York. Studios: 212 W. 59th St., New York
- Morton B. Knafel**  
TEACHER OF PIANOFORTE PLAYING  
Studio: 152 West 78th St., New York  
Telephone: Endicott 1645
- Earle Laros**  
"Pianist with a message"  
Address—Miss Jean Wiswell  
437 Fifth Ave., New York City, N. Y.
- Lebeggott Studios**  
THE ART OF SINGING  
EDWARD LEBEGGOTT and Assistants  
66 West 77th Street, New York. Endicott 1352
- Caroline Lowe**  
(Caroline Lowe Hovary)  
TEACHER OF SINGING—COACHING  
Studio, 50 West 67th St., New York  
Telephone Columbus 1405
- Isidore Luckstone**  
TEACHER OF SINGING  
200 West 57th St., New York  
Telephone Circle 3560
- Philipp Mittel** VIOLINIST  
Teacher of Many Well Known Artists  
Van Dyke Studios, 939 Eighth Ave., New York  
Phone Circle 6130
- Maud Morgan** Harp Soloist  
CONCERTS—INSTRUCTION  
(Teaching Children a Specialty)  
216 W. 56th St. Phone Circle 1505
- Mme. Katherine Morreale**  
Soprano  
Voice Culture Repertoires  
170 West 72nd St. New York City  
Phone Endicott 7957
- Raymond Nold**  
Conductor—Coach—Accompanist  
Musical Director  
Church of St. Mary the Virgin, New York  
145 West 46th St. Bryant 5913
- Robert E. S. Olmsted**  
Professor of Vocal Music, Smith College  
New York Studio, 127 West 78th Street  
For appointments address: 235 Crescent Street,  
Northampton, Mass.
- Elizabeth Kelso Patterson**  
SCHOOL OF SINGING  
Studio: 257 West 104th St., New York City  
Phone Clarkson 1514
- Adele Luis Rankin** Lyric-Coloratura  
Soprano  
Concerts—Oratorio—Costume Recitals  
Teacher of Singing  
Metropolitan Opera House Studios  
1425 Broadway, New York Phone Bryant 1274

- Carmen Reuben** MEZZO SOPRANO  
Teacher of Singing  
Available for Concerts and Recitals  
Studio: 140 East 37th St. Vanderbilt 0416
- Carl M. Roeder**  
TEACHER OF PIANO  
Technique—Interpretation—Theory  
607-608 Carnegie Hall, New York  
Orange (N. J.) Studio: 350 Main St.
- Francis Rogers**  
CONCERT BARIOTONE AND TEACHER OF  
SINGING  
Member American Academy of Teachers of Singing  
Studio, 144 East 62d St., New York
- Henrietta Speke-Seeley**  
TEACHER OF SINGING  
Studio: Metropolitan Opera House, New York  
Residence: 2184 Bathgate Ave., New York
- Charles Gilbert Spross**  
ACCOMPANIST—COACH—COMPOSER  
Address: Poughkeepsie, N. Y.
- William Stickles**  
Teacher of Singing  
Studio: Carnegie Hall 1013  
Res. Phone Wadsworth 9722
- Charles Tamme**  
TEACHER OF SINGING  
264 West 93d St., New York  
Schuyler 0675
- H. Whitney Tew**  
"The Greatest Development of the  
Century"  
255 West 72nd St.
- Crystal Waters**  
SINGER OF SONGS  
Teacher of Singing  
Studio: 126 E. 60th St., New York City  
Plaza 6421
- Dorsey Whittington**  
American Pianist  
Studio: 27 West 76th St., New York  
Endicott 2473
- Frank Woelber** VIOLINIST  
Authorized Exponent of Goby Eberhardt Method  
Studio: 784a Quincy St., Brooklyn  
Bushwick 1696
- Nikola Zan** Grand Opera Baritone  
(Prague Opera)  
Exponent of the Lamperti method  
Studio: 168 West 58th St., New York  
Telephone Circle 3900
- Zerffi** Teacher of Singing  
Voice Production without Interference  
Studio: 309 West 78th Street, NEW YORK  
Phone—Endicott 2779
- Josiah Zuro** Director Zuro Grand  
Opera Co.  
Coaching and Teaching  
Studio: Rivoli Theatre, 744 Seventh Ave.  
New York City Phone Circle 9194

## Dippel Plans Inter-City Alliance for American Opera Forces to Tour U. S.

**A**N opera company, composed entirely of American singers, chorus and ballet, will be formed by Andreas Dippel, impresario, in the coming season to present Nicolai's "Merry Wives of Windsor" in English on a tour of the principal cities of the United States next January and March. The tour will include some thirty cities, according to advance announcements by this manager and will cover the territory westward from New York to Omaha and northward to St. Paul, Philadelphia, Baltimore, Pittsburgh, Cincinnati and St. Louis are expected to form the nucleus of an inter-city alliance to support the project. Each city that underwrites the first performance of opera in English will be represented on the board of governors which is to be formed next April. This board, through a finance committee, will direct and supervise the permanent company which will be heard in the season of 1924-5.

The National Federation of Music Clubs gave its indorsement to the movement for the singing of opera in English at the biennial convention in Asheville last spring. Mr. Dippel states that he will consequently give at least half of the performances of his company in the vernacular.

"It is my aim and life's dream," he says, "to afford to our capable and eager native singers the chance to appear in artistic surroundings in opera by and for Americans. Efficiency and economy will be the chief means to obtain the highest artistic and financial results. Only one opera, carefully prepared and with a well-balanced cast, will be carried at a time over a certain circuit, to be replaced hereafter by another opera with an entirely different cast. In this way the opera-lover who lives outside the great opera centers will get the benefit of hearing the best in his own town.

"The following reasons make me believe that the ultimate realization of my long advocated plan is now at hand:

"A substantial number of citizens in each of approximately twenty-five cities desire to promote the development of grand opera on the highest artistic standard in their respective communities and assure its presentation at regular intervals. The limited population of any one of such cities would not justify the maintenance of an organization for such productions locally. The co-ordination of a number of cities will reduce the cost to such an extent as will be justified by the available joint attendance.

### Former Opera Deficit Slight

"Considering the fact that not only the symphonies but several grand opera companies in this country are subsidized by a number of wealthy and public-spirited citizens and that even the Wagnerian Opera Festival, which was an entirely foreign company, was fortunate enough to obtain private contributions exceeding \$100,000, it is hardly believable that a strictly American organization like the United States Opera Company, which started last season, was compelled to suspend its performances because a few

thousand dollars could not be raised at a critical moment when such funds were urgently needed in order to move the company from Cincinnati to Detroit via St. Louis and several intermediate cities. This necessitated an involuntary lay-off for an entire week and the losses sustained through this unforeseen event forced me to disband a company of over 100 people which started under the most favorable artistic and financial prospects.

"The United States Opera Company, being an absolutely new and unknown factor in the operatic field, played to maximum receipts of \$10,298 in one performance at Pittsburgh and to average receipts of \$4,159 in eleven cities. The actual running expenses were \$3,147 per performance which, after paying all the local expenses, left a small profit of

\$45.72 per performance, or of \$251.40 per week. These figures prove that the company was self-sustaining from the beginning, but it shows also that even a company which supports itself cannot be operated without adequate working capital. We had nearly \$50,000 subscription money in the First National Bank in Pittsburgh and the Fifth-Third National Bank in Cincinnati, but we claimed that this money belonged to the subscribers, and every cent of it was returned to them after the first performance was given.

"According to figures submitted by expert accountants, the trifling sum of \$976 was needed to keep the company going. But it was decided not to touch the subscription money and rather close the company with a view of reopening and reorganizing at some future date under more favorable conditions. I have devoted all my time and energy toward the resumption of this enterprise with the idea of a thorough-going American spirit in and for such organization."

## WAGES INCREASED TO N. Y. MUSICIANS

### Local 802 Gives Out Revised By-Laws and Price Scale to Its Members

A new schedule of wage rates for New York Union Musicians has been put into effect by Local 802, the Associated Musicians of Greater New York. A new set of by-laws and new price list has recently been issued. The principal changes in wage rates are those which affect the theater musicians, agreement for increases in which was reached at the beginning of September in conferences with the Producing Managers Association.

New York symphonic players have, however, entered on a new dispensation this season. A new arrangement went into effect on Labor Day, which limits the number of engagements which must be fulfilled at a stipulated rate. For organizations which guarantee a season of twenty-four weeks, the rate is now \$60 weekly, for four rehearsals and four concerts. The limit is nine "services" weekly. Under the old ruling an average of nine was permitted weekly, with the possibility of fulfilling as many as twelve in one week to make up the total of 207 for twenty-three weeks.

The new theatrical weekly rates are as follows: motion pictures, two daily performances, \$65; large cinema houses, \$80; dramatic performances, four weeks or longer, \$53, less than four weeks, \$74; musical comedy, eight performances, four weeks, \$65, less than four weeks, \$75.50.

Other new figures include the following: All rehearsals, for the first hour, \$2; for each fifteen minutes overtime, 50 cents; games and parades at night, \$8; phonograph dates, three hours or less, \$15; radio concerts, first hour, \$8; overtime per hour, \$4; Inauguration day at Washington, \$18, and military band concerts where admission is charged, \$10.

The wage schedule for opera orchestra players remains unchanged. For opera

houses where the maximum admission price, exclusive of loges, is \$7.70; the weekly wage is \$88; where "top" price is \$5.50, \$80 and, where \$3.30, \$72.

A by-law that weekly reports must be filed for all jobs in cabarets, hotels, restaurants and theaters, signed by the orchestra contractor and each orchestra member will be enforced after Oct. 15, under penalty of a fine of not more than \$500.

### KALAMAZOO, MICH.

Oct. 20.—Before an audience of 3000 persons Mary Garden lately opened the concert series of the Kalamazoo Choral Union with a recital at the Armory. J. C. Hoekstra, baritone, opened the year's work of the Kalamazoo Musical Society Monday evening, Oct. 15, with a delightful recital at the Masonic Temple. Mr. Hoekstra has been engaged as soloist at the First Presbyterian Church.

BLANCHE DRAPER.

### GREENFIELD, MASS.

Oct. 20.—Arthur H. Turner, municipal organist of Springfield, is continuing the work begun by the late Nelson P. Coffin, who was choral conductor in the Northfield schools for ten years and leader of the sacred concerts given twice a year by the students in the seminary auditorium, which have become so great a factor in the musical life of the community. Under Mr. Turner's conductorship, the autumn sacred concert was given in Northfield Seminary auditorium, East Northfield, recently. These concerts are attended each year by large numbers, many of whom come from surrounding towns and distant cities.

MARK A. DAVIS.

### Organizing Women's Choir for Pontiac

PONTIAC, MICH., Oct. 20.—The Pontiac Tuesday Musicale is also organizing a women's chorus among members of the club. Charles Frederic Morse of Detroit will be conductor. It has also formed a Junior Music League. Musical clubs will be organized in all the suburban towns, Mrs. Charles Matthews acting as chairman of the extension committee.

MRS. W. FREDERIC JACKSON.

MANKATO, MINN.—Lota Mundy, violinist, of St. Paul, gave a recital, assisted by her sister Edith Robinson, pianist, at the Mankato Music Club's first meeting of the season.

ZANESVILLE, OHIO.—The first recital of the Thursday Matinée Music Club for the season was given by Miss Seright, Miss Van Voorhis, Miss Achauer, Miss Barnhart, Miss Brilliant, Mrs. Lewis and Norman Guess.

ALBANY, N. Y.—Helen Eberle, soprano, has resigned as soloist at the First Methodist Church and accepted a similar position at the Third Reformed Church. Mrs. Floyd E. Mallette, soprano, has been engaged as soloist at the Trinity Methodist Church.

FORT SMITH, ARK.—Mrs. Benton McCanne Smith, singer and teacher, will be assistant to Delia Valeri of New York, at her Summer Master School at the American Conservatory in Chicago next season. Mrs. Smith has been a pupil of Mme. Valeri for fifteen years.

## MUSIC SCHOOLS PREPARE WALLA WALLA PROGRAMS

### Visiting Artists and Faculty Members Will Provide Season's Fare—Students' Recitals Planned

WALLA WALLA, WASH., Oct. 15.—Prospects are good for a successful year at the Whitman College Conservatory. Howard Pratt, director, will remain for his fourth year as voice instructor and will lead the Whitman Community Chorus and present artists in concerts. Esther L. Bienfang, second piano instructor, will be accompanist for the Chorus.

Mrs. Esther Sundquist-Bowers, violinist, will be concertmaster of the Whitman Orchestra and Mr. Heric will have charge of the band. Other members of the faculty are Elizabeth Wilcox, voice; Hubert K. Beard, piano, who conducts the Whitman Orchestra; Mrs. Esther Sundquist-Bowers, violinist, concertmaster of the orchestra, and Mrs. William Davis, expression. Faculty recitals and concerts are given during the year and the students appear in weekly recitals. The Whitman Chapter of Mu Phi Epsilon is an active organization, with Miss Bienfang as president. This sorority sponsors recitals and concerts by visiting artists.

The Malen Burnett School of Music has a large enrollment of students in piano, voice and harmony. Miss Malen Burnett is director of the school. Bethel Stack, pianist, and William Morris, vocal teacher, are on the faculty. Recitals and concerts are given by the faculty and pupils regularly. Miss Burnett also manages concerts by visiting artists.

The Fischer School of Music, Mrs. Edgar Fischer, director, will also contribute to the music of the season.

The Walla Walla High School has a fine band which gives concerts and assists at various community programs. Mr. Tilley is director of this organization.

ROSE LEIBBRAND.

### Carnegie Institute Issues Programs of Heinroth Organ Recitals

PITTSBURGH, Oct. 20.—Carnegie Institute has issued a bound volume of programs of the free recitals given by Charles Heinroth, organist and director of music, during the season of 1922-23. Seventy-six recital and lecture programs were given, some of the Sunday programs having been broadcast by radio. This series of programs in the last season passed the two-thousandth mark, forming a record in municipal organ programs in the United States. The recitals have been given as follows: 451 by Frederic Archer, 170 by Edwin H. Lemare, 1213 by Mr. Heinroth and 195 by guest performers. The programs, as in former years, included a large number of arrangements of symphonic and operatic music and works by R. C. Baldwin, Bartlett, Russell, Parker, MacDowell, Adams, Gottschalk, Lemare, Philip James, Nevin, James H. Rogers, Foerster, Foster, Stoughton and other American composers.

### New Trio Shares Wichita Program with Nurses' Quartet

WICHITA, KAN., Oct. 20.—A quartet organized among the nurses of Western Hospital, and consisting of Esther Kimble, Angie Sitthday, Verna Skinner and Elsie Skinner, gave an interesting program with the recently-organized Ladies' Classical Trio, consisting of Laura Jackman, violinist; Mrs. John Hay, cellist, and Frances Fritzlen, pianist, at a public reception at the opening of the nurses' new dormitory at the hospital.

T. L. KREBS.



AMERICAN LYRIC TENOR

## ROBERT NAYLOR

Available for Concert, Opera, Recitals

Address MUSICAL AMERICA  
501 Fifth Avenue, New York

GORDON LAIDLAW, Pianist

## REUBEN DAVIES

American Pianist

Concert Management

HORNER-WITTE

3000 Troost Ave., Kansas City, Mo.

CHICKERING PIANO—AMPICO RECORDS

## LOUIS ARTHUR RUSSELL Tenor, Instructor in Vocal Art

Author of "Embellishments of Music" (Presser), "The Commonplaces of Vocal Art" (Ditson), "English Diction for Singers and Speakers" (Ditson), "Essential Practice Material for Singers" (Essex Pub. Co.), etc., etc.

Conductor "Newark Oratorio Society" and "Symphony Orchestra."  
Specialist in Voice-Analysis and Adjustment, Diction and Interpretation. All phases of voice use.

Mastership through thoroughness.

Auditions by appointment only. Address Secretary

Russell Studios, Carnegie Hall, New York, or Newark College of Music



**DALCROZE  
EURYTHMICS**

**THE USE OF THE  
BODY AS A  
MUSICAL  
INSTRUMENT**

**NEW YORK SCHOOL OF  
DALCROZE EURYTHMICS  
168 East 51st Street, New York  
Telephone Plaza 4426**

# People And Events in New York's Week

## DAMROSCH LISTS WORKS FOR BEETHOVEN SERIES

To Give Principal Compositions of Master in Six Concerts in Carnegie Hall

The Symphony Society of New York has announced the programs for the Beethoven Series, which will be given in Carnegie Hall by the New York Symphony, under Walter Damrosch, in six pairs of Thursday afternoon and Friday evening concerts. They are as follows: Nov. 8 and 9, First Symphony, Piano Concerto in G, Josef Hofmann, soloist, and Second Symphony, Nov. 22 and 23, "Leonore" Overture, No. 2, air "Abscheulich," sung by Sigrid Onegin; Quartet from "Fidelio" and the "Eroica" Symphony. Albert Spalding will be heard in the Violin Concerto in D on Jan. 3 and 4, the other numbers being the Fourth and Fifth Symphonies. Jan. 10 and 11 will bring the "Pastoral" Symphony, Overture and two songs from "Egmont" and Symphony No. 7.

On Jan. 24 and 25 the program will feature the "King Stephen" Overture, Scotch Folk-songs for Voices, Violin, Viola and Piano; the Eighth Symphony, "The Song of the Flea" and the "Kiss," sung by John Barclay, and "Wellington's Victory at the Battle of Victoria."

At the final pair of concerts, Jan. 31 and Feb. 1, the Ninth Symphony will be performed, with the choral finale by the chorus of the Oratorio Society. Mr. Damrosch has also listed the Canon for Six Voices, "Helpful Be, O Man, Noble and Good," and Beethoven's last Piano Sonata, Op. 111.

The first four programs will be followed by groups of smaller Beethoven works, to which twenty minutes will be devoted on each occasion. The groups will be announced from the stage by Mr. Damrosch.

## Reed Miller and Nevada Van der Veer to Sing Schumann Duets

The joint recital of Reed Miller and his wife, Nevada Van der Veer, in Aeolian Hall on the evening of Oct. 31, will bring forward a group of three Schumann duets which have not had a New York hearing for some time. These are "In der Nacht," "Unterm Fenster" and "Liebhabers." There will also be first performances of Lily Strickland's "Lal," from "Songs of India," and Harry Gilbert's "In the Stillness of the Night." Other numbers will be by Handel, Strauss, Debussy, Pierné, Cadman, Homer, Wolf-Ferrari and others. Charles Albert Baker will be at the piano.

## Eva Gauthier to Sing Jazz Songs in Aeolian Hall Program

Five songs by Jerome Kern, Irving Berlin and George Gershwin will be included in Eva Gauthier's annual Aeolian Hall program on the evening of Nov. 1. Because of the interest in jazz music, Miss Gauthier will try the experiment of giving representative specimens a place on a regular program. The songs are "The Siren Song" by Jerome Kern, "Everybody Step" by Irving Berlin and "Stairway to Paradise," "The Ingenue Baby" and "Swanee" by George Gershwin, who will be at the piano for the group. The remainder of the program will be devoted to old airs of Bellini, Perucchini and Purcell; four songs by Bela Bartok, two songs by Paul Hindemith, Schönberg's "Lied der Waldtaube," Arthur Bliss' "Ballads of the Four Seasons" and French songs by Milhaud, Delage and Fran-Hennessy. Max Jaffe will be the accompanist.

## Leonard Braun to Sing Jewish Folk-songs on Long Tour

Leonard Braun, interpreter of Jewish folk-songs, will leave New York shortly on a tour that will cover thirty States, singing in all the more important cities

in the country. His program gives a survey of the Jewish folk-music from the earliest times to the present day and includes some of the best known examples of this kind of music. The song which he has chosen as the most representative of the American Jew is "Israel," by Fred Fisher and Addison Burkhart. Mr. Braun has recorded this song for the Vocalion.

## Paul Bernard to Play Under Management of State Concert Bureau



Photo by Mishkin  
Paul Bernard, Violinist

Jacob Altschuler, director of the State Concert Bureau, which manages the State Symphony, has broadened its scope of activity and will direct a series of recitals for Paul Bernard, violinist. Mr. Bernard is one of the younger Auer pupils and has already appeared with outstanding success in New York and other cities. He will give his first New York concert of the season in Carnegie Hall on Nov. 6, his program including Handel's Sonata in E, a concerto by Julius Conus, Saint-Saëns' Rondo Capriccioso and works by Beethoven, Zarzycki, Moszkowski and Sarasate. Paul Stassevitch, with whom Mr. Bernard has been coaching, will be the accompanist.

## Tollefsens Leave for Western Tour

The Tollefsen Trio left New York on Oct. 15 for its first tour of the Pacific Coast cities. The Trio, which is composed of Augusta Tollefsen, pianist; Carl Tollefsen, violinist, and Paul Kefer, cellist, will fulfill engagements en route both going and coming, having given its first concert in Terre Haute on Oct. 16. Among the cities to be visited on the Coast are Portland, Bellingham, Lewiston and others. The Trio will also be heard in Boise, which is Mrs. Tollefsen's birthplace. The Trio will make its annual mid-winter tour through the South and in the Middle West shortly after the holidays.

## Warford Artists Return from Europe

Several professional singers who have studied with Claude Warford are returning from Europe after a summer spent abroad to continue their work with him. Mary Davis, contralto, and Katharine Timpson, soprano, are already here, and Florence Otis, soprano, has returned for a concert tour of twenty weeks in this country. Miss Otis prepared operatic rôles with Salignac at Fontainebleau. Elizabeth Janes, soprano, spent the summer with Felia Litvinne in Paris and Edna Peard, contralto, will remain in Spain, where she is making a special study of the folk-songs of that country.

## MILDRED DILLING TO TOUR WITH EDGAR SCHOFIELD

Harpist Opens Season in Recital with Mme. Louise Homer, After Return from Europe

Mildred Dilling, harpist, has returned from her annual visit to Europe, in the course of which she toured France, Italy, Belgium and England, and conducted a summer class at Etretat, France. Several of her pupils from America accompanied her abroad. Miss Dilling opened her new season with a recital at White Plains, N. Y., with Mme. Louise Homer early in October, and has resumed her work as soloist at the Central Presbyterian Church, New York.

Among her early engagements are recitals in Symphony Hall, Boston; Red Springs, N. C.; Washington, D. C., at the Fine Arts Club and at Trinity College, and a special memorial service at St. Mark's Church, New York. Miss Dilling will be heard in joint recitals with Edgar Schofield this season, several engagements having already been booked. She has resumed her teaching in New York.

## Converse Score for Film Heard at Cameo Theater

A symphonic score, composed by Frederick S. Converse especially for the Film Guild's production of the photoplay, "Puritan Passions," based on Percy Mackaye's play, "The Scarecrow," was heard for the first time in New York at the Cameo Theater during the week beginning Oct. 14. The drama, which concerns the romance of a Puritan maid and a cavalier, who is in reality a scarecrow into which life has been conjured by a witch of Salem and the devil himself, provided a good acting vehicle for Glenn Hunter and his co-artists. Mr. Converse's melodious score, which includes especially effective passages in strange harmonies accompanying the magical episodes of the plot, is one of the most interesting that has been written in this form. R. M. K.

## Patterson Pupil Gives Program

Gwyneth Hughes, contralto, pupil of Elizabeth Kelso Patterson, gave a program before the Daughters of Pennsylvania at the Waldorf-Astoria recently. With Harry Horsfall at the piano, she sang an aria by Rossi, two songs by Florence Aylward and numbers by Brahms and Davies. Miss Patterson presented five pupils in the first studio recital of the season on the evening of Oct. 20. Those heard were Florence Holland, Mildred E. Johnson, Marie Louise Behrman, Lillian E. Owens and Miss Hughes. Mr. Horsfall was the accompanist.

## Boy Violinist Goes to Italy to Study at Naples Conservatory

Annibale Mannacio, talented twelve-year-old violinist who gave a recital in Aeolian Hall recently, sailed last week on the Conte Verdi for Naples, where he has a scholarship in the Royal Conservatory and will continue his studies. He is a son of Domenico Mannacio, violinist and editor of the New York *Courier*, an Italian musical publication. While in Naples Annibale will make his home with an uncle.

## Helen Scoville Opens Studios

Helen Scoville, concert pianist and teacher, has returned to New York to resume her work as assistant teacher to Ernest Hutcheson and has opened her studios in the Metropolitan Opera House. Miss Scoville spent the summer at her home in Joplin, Mo., where she appeared in recital in September, scoring a success. She will be heard in concert in New York and several of the Eastern States this season.

## Fine Arts Importing Corporation Opens Information Bureau

The Fine Arts Importing Corporation, American distributors for French editions of classical and modern music, have established in New York an information bureau for musicians seeking data on the present-day French composers and their

works. Questions regarding any detail of French music will be answered without charge, the purpose being to accommodate teachers and schools of music who are seeking information. The company has recently added to its supply classics published by Durand, prepared by Saint-Saëns, Debussy, Ravel and Dukas.

## KLIBANSKY REOPENS STUDIO

Teacher of Singing Returns from Master Class Series in Munich

Sergei Klibansky, teacher of singing, has returned from Europe, where he conducted a series of master classes in Munich, and has reopened his studio. Many pupils from various parts of the country have enrolled for study. Among Mr. Klibansky's pupils who are achieving success is Mildred Strickland, who sang recently before the Renaissance Club in Memphis. She is soprano soloist of the First Methodist Church in that city and is also one of the instructors at the Bohlmann School of Music. Other recent engagements have been in Germantown, Tenn., and before the Beethoven Club in Memphis.

Lottice Howell, another Klibansky pupil, will be heard again this season as prima donna of the Hinshaw "Impresario" Company, with which she achieved success last year. The tour will take the company to the Pacific Coast. Helen Fletcher Riddell has begun her duties as vocal instructor at the College of the Pacific, San Jose, Cal. Other pupils who have been heard in concert recently in various parts of the country are Grace Hardy, Emma Canada and Cyril Pitts.

## Marguerite Potter to Give Opera Talks for Board of Education

Marguerite Potter, mezzo-soprano, who last year received the official appointment as lecturer on opera for the Board of Education of New York, was scheduled to open the season on Oct. 25 with an opera talk on Verdi's "Masked Ball" at Evander Childs' High School. Fifty performances will be given by Miss Potter, of which half will be presented in this auditorium on Thursday evenings and the remainder at Public School No. 27. The repertoire for the first half of the season includes "Bohemian Girl," "Rheingold," "Walküre," "Götterdämmerung," "Siegfried" and "L'Africaine."

## Mme. Cahier to Sing Scandinavian Songs in New York Program

Mme. Charles Cahier, contralto, who will give her annual New York program in the Town Hall on the evening of Oct. 31, will feature a group of Scandinavian songs, sung in the original tongue. These will include two well-known songs by Grieg and one each by Toiva Kuula and Ture Rangström. There will also be a group of five songs by Brahms, numbers by Denaudy, Paisiello and Durante and a group of folk-songs.

## Max Pollikoff to Make Début

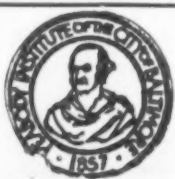
Max Pollikoff, violinist, winner of the Auer scholarship at the Chicago Conservatory of Music and also a protégé of the MacDowell Club of New York, will give his first New York recital in Aeolian Hall on the evening of Oct. 30. With Samuel Chotzinoff at the piano, he will play Auer's arrangement of Corelli's "La Folia," Bruch's Concerto in G Minor, Spanish Dances by Sarasate, a composition by himself and numbers by Bach-Auer, Chopin-Wilhelmj and Bazzini.

## Massenet Operas Heard at Rialto

Six Massenet operas were drawn on by Hugo Riesenfeld to furnish the music settings for "Sapho," which was shown at the Rialto Theater this week. The greater part of the settings were taken from "Sapho," but to make them more effective it was necessary to utilize parts of "Roi de Lahore," "Griselidis," "Centrillon," "Phèdre" and "Thaïs."

## Sylvia Lent to Play in Town Hall

Sylvia Lent, violinist, who created a favorable impression in her New York appearances last season, will give a recital in the Town Hall on the afternoon of Oct. 29. With André Benoist at the piano, Miss Lent will play Nardini's Concerto in E Minor, Brahms' Sonata in D Minor, Saint-Saëns' Rondo Capriccioso and works by Gluck-Kreisler, Burleigh, Gloetzner and Wieniaski.



## PEABODY CONSERVATORY

HAROLD RANDOLPH, Director BALTIMORE, MD.

The oldest and most noted Conservatory in the Country  
Circulars mailed

# Creator of "Iago" and "Falstaff" Passes Away

[Continued from page 11]

than with his voice, which he already produced well, though he was still a youth and had had no vocal training.

Various teachers as well as his friends endeavored to persuade him to give up architecture for music, and finally his father permitted him to do so, though very unwillingly. He went to the Ecole de Musique at Marseilles and after a short time to the Paris Conservatoire where, in 1867, he won the first prize for singing and opera, finishing equal with the bass, Pierre Gailhard.

### Engaged for Paris Opéra

Immediately upon his graduation he was engaged for the Paris Opéra by Perrin and made his début in December, 1867, as *De Nevers* in "Les Huguenots" though without conspicuous success, in spite of the fact that his distinction of person and his obvious intelligence were favorably commented upon.

At that time the graduates of the Conservatoire were not given opportunities in many prominent rôles, and Maurel, angered at this, left Paris for ten years, singing during that time in Cairo, Petrograd and other European cities, as well as the United States, and appearing in every conceivable rôle from highest comic to deepest tragic. He appeared in the same theaters as *Masetto* and *Don Giovanni*, in "Don Giovanni," as *Monostatos* and *Papageno* in "The Magic Flute," as *Valentine* and *Mephistopheles* in "Faust" and on one occasion in Venice, he appeared in the leading tenor rôle in "Linda di Chamounix" in place of the artist who was taken ill just before the performance. At La Scala in Milan he created the baritone rôle in Gomez' "Il Guarany," on March 19, 1870.

Maurel's American début was made at the Academy of Music, New York as *Amonasro* under the management of Strakosch in the first American performance of "Aïda," which antedated the performances in Paris and London. Other members of the cast were Mme. Torriani and Annie Louise Cary, with Italo Campanini in the rôle of *Radames*. The conductor was Muzio, who was said to be the only pupil of Verdi. During this engagement Maurel appeared in leading baritone parts in practically all the operas in Strakosch's répertoire and established himself with American audiences as an artist of the first rank.

After his return to Europe, Maurel grew interested in painting and, giving up singing for a year, he went to Paris to study in one of the well-known ateliers there, but the lure of the stage brought him again before the footlights, and he accepted an engagement at Covent Garden. He made his first appearance there as *Renato* in "The Masked Ball," and achieved such a success that he was engaged there every successive season until 1880. In 1879, he made his peace with the direction of the Opéra in Paris, and re-appeared there as an established artist, and was acclaimed as the greatest French baritone of the time.

He sang there each season until 1883, when, in partnership with Corti, he undertook to re-establish Italian opera in Paris at the Théâtre des Nations. The experiment was a brilliant artistic success but a financial failure, and after one season Maurel gave up his managerial ambitions and returned to the stage as a singer. Among other prominent members of the company besides himself, were Jean and Edouard de Reszké. The first Paris production of Massenet's "Hérodiade" was one of the high lights of the venture.

### Creates "Iago" at La Scala

Maurel continued his brilliant career in France and Italy and other European countries, but the climax of his fame came with the creation at La Scala on Feb. 5, 1887, of the part of *Iago* in Verdi's "Otello," with Francesco Tamagno in the title-rôle. Not only was his singing pronounced impeccable, but his acting was said to be the greatest seen on the lyric stage since the days of Faure. His impersonation of the rôle met with equal success at the English première of the opera in London in 1889.

The success of his *Iago* was duplicated if not surpassed by his creation of the title-rôle of Verdi's last opera, "Falstaff" at La Scala, Feb. 9, 1893. Except for the American première of "Otello" when *Iago* was sung by Galassi, Maurel appeared in the French, English and American premières of both works.

In 1894, Maurel came to America again, and although forty-six years old,



Photo by Dupont from Mapleson Collection  
Victor Maurel

was still in the height of his powers. He appeared in leading baritone rôles in Italian and French works and several Wagnerian operas sung in Italian at the Metropolitan under the management of Abbey, Schoeffel & Grau.

Returning to Paris, in 1899, he created the rôle of *Matthias* in Erlanger's "Le Juif Polonais" at the Opéra-Comique the following year and this was his last creation. He considered for a time devoting his talents to the dramatic stage, but in 1904, was again singing in opera in Spain, Egypt and Russia.

Mr. Maurel had made his home in New York for a number of years and had done some teaching. His views on voice culture were somewhat different from those generally accepted, as he be-

lieved that too much time was spent upon tone production and not enough upon general culture, intelligence and imagination of the pupil. He published a number of works upon singing, "Le Chant Renouvé par la Science" in 1892; "Un Problem d'Art" in 1893; "A Propos de la Mise-en-Scène de Don Juan" in 1896; "L'Art du Chant" in 1897; and "Dix Ans de Carrière" in 1898.

He was seen occasionally in the audience at the Metropolitan where he had sung some of his greatest rôles but for several years lived in retirement, and even friends and former pupils were unaware of his whereabouts. Mme. Maurel is well known as the author of the librettos of a number of successful light operas and musical comedies.

## PASSED AWAY



W. Spencer Jones

W. Spencer Jones of the firm of Haensel and Jones, New York concert

managers, died of uraemic poisoning in a hospital in Toronto on the early morning of Oct. 22, after an illness of several years. Mr. Jones was born in Toronto, Aug. 6, 1862, and began his musical work as an organist, giving recitals in most of the larger Canadian cities. He later acted as a local manager of artists in Toronto and brought many noted stars for tours in the Dominion, including Paderewski and de Pachmann. His next activity was to open a concert bureau in Toronto, managing mainly English artists. He frequently toured with his concert organizations in the capacity of manager and also as pianist and accompanist. He later took artists to New Zealand, Australia and South Africa. In 1906, at the invitation of Fitzhugh Haensel, who had been in the concert management business for some years, Mr. Jones came to New York, stayed one day during which the firm of Haensel & Jones was formed, returned to Toronto, closed up his business there and moved to New York. He was actively associated with the business until about a year ago when his health, which had been failing for some years, finally gave away. He went first to a hospital in New York in October, 1922, and in January, was taken to his home in

Toronto, but almost immediately had to go again to a hospital, remaining there until his death. On his retirement from the firm of Haensel & Jones, his place was taken by Horace J. Parmelee who will continue with the firm.

### George E. Whiting

BOSTON, Oct. 20.—George E. Whiting, widely known as a composer, teacher and conductor, and for many years one of the city's leading organists, died on Oct. 14 at the home of his daughter at Jamaica Plain in his eighty-second year. Born in Holliston, he showed at an early age unusual musical talent. He served as organist in Hartford, Albany and other cities. In 1862 he made his first appearance in Boston at Tremont Temple. In Albany he was organist at St. Joseph's Church, which at that time had the largest organ in the country. Mr. Whiting studied under Bast in London and in 1872 became a teacher at the New England Conservatory. After leaving there in 1878, he was organist at the opening of the Cincinnati Music Hall, later being elected organist of the corporation and professor of the organ and composition in the College of Music in that city. He later resumed his duties at the New England Conservatory and was organist at the Immaculate Conception Church, this city, for thirty years. A nephew, Arthur Whiting of New York, is a well-known pianist and composer. W. J. PARKER.

### Emilie Herzog

AARBURG, SWITZERLAND, Oct. 5.—Emilie Herzog, well-known coloratura soprano, died at her home here recently after a long illness. She was born in Ermattingen, and studied at the Zurich Music School and in Munich with Schimon. Her first appearance was made in a concert in 1878, and in 1880 she made her début at the Munich Opera as the *Page* in "Huguenots." She was heard in "Parsifal" at Bayreuth in the years 1883-4. Five years later she made her first appearance at the Berlin Opera, of which she was a member until 1910, gaining special applause in the rôles of *Queen of the Night*, *Constanze* and *Donna Anna*. She was given the title of *Kammersängerin* in 1900, and taught at the Berlin Royal High School of Music from 1903-10. She was the wife of Dr. Heinrich Welti, musicographer.

### Louis Lehman

SPRINGFIELD, ILL., Oct. 22.—Louis Lehman, a veteran musician of Springfield, died suddenly recently just preceding a rehearsal of the Watch Factory Band, of which he was the conductor. Mr. Lehman organized this band in 1881 and had given his services without remuneration ever since. He had also served as organist in several important churches, besides being one of the prominent teachers in the city.

NETTIE C. DOUD.

### Dwight Lex Coy

Dwight Lex Coy, son of Mr. and Mrs. D. J. Coy of Yakima, Wash., died on Oct. 13 at St. Luke's Hospital, New York, after an illness of six months. Although only twenty years of age, Mr. Coy had given evidence of exceptional talent as a pianist and, besides having made several appearances in concert in the Town Hall and Aeolian Hall, had been assistant for a year at the La Forge-Berumen Studios.

After a service in the chapel of St. Luke's Hospital, at which Lawrence Tibbett, baritone of the Metropolitan, sang, the body was taken to Yakima for interment.

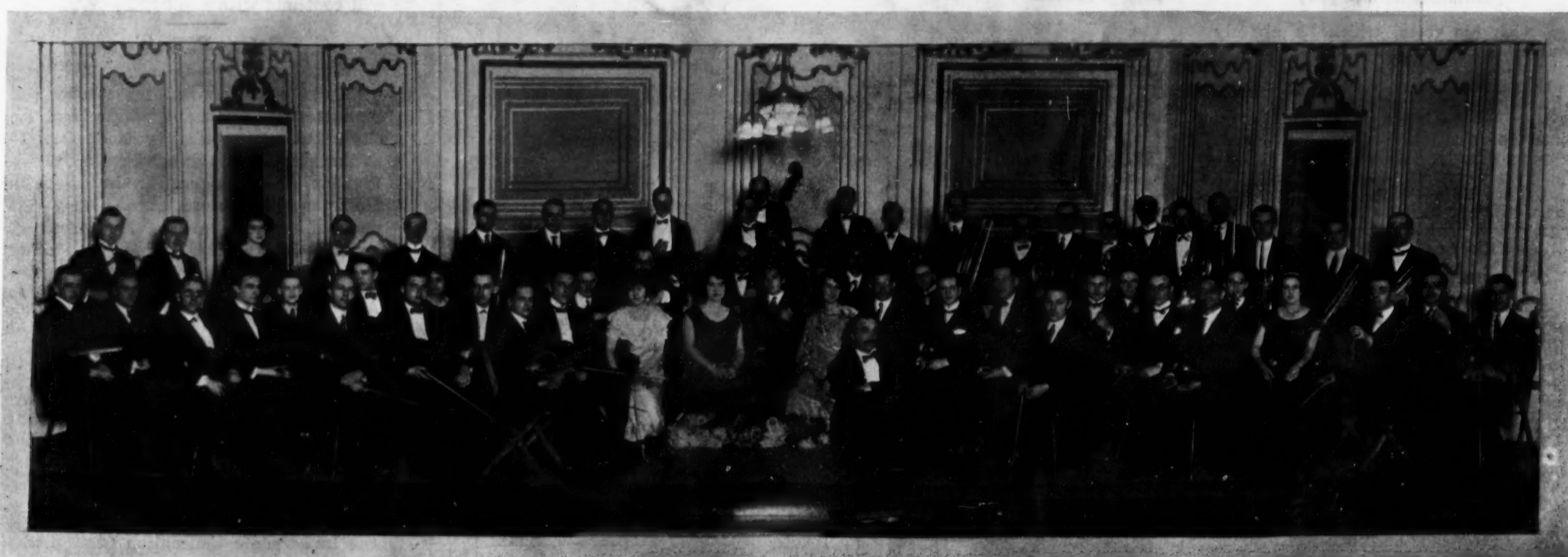
### Lulu F. Percy

Lulu F. Percy, mother of Ruth Percy, contralto, died recently at her home in New York. Mrs. Percy was the widow of S. W. Percy and was prominent for a number of years in musical circles in the South and Middle West as an organist and teacher of piano. Interment was in Saginaw, Mich.



Dwight L. Coy

# Montreal's New Symphony Makes Its Début



Members of the Symphonie de Montreal, Founded by St. Jean Baptiste Society. The Conductor, J. J. Goulet, Is Seated in the Foreground, on the Leader's Rostrum

MONTREAL, Oct. 20.—This city of 800,000 inhabitants is again able to boast of possessing a symphony orchestra. The new organization, the Symphonie de Montreal, comprising sixty-four amateur players, made a successful first appearance on Sunday, under the bâton of J. J. Goulet. Its establishment is due

to the initiative of the St. Jean Baptiste Society, the French-Canadian national organization, and its treasurer, J. P. L. Bérubé. A series of six or eight monthly symphony concerts will be given in the society's hall, the Monument National.

Montreal had a symphony orchestra many years ago, which was conducted by Guillaume Couture, and later by Mr.

Goulet, who has been warmly congratulated on the artistic results already accomplished by the new ensemble at this first concert. The strings proved rather heavy for the wind instruments, but this want of balance will be remedied as the season progresses. The tone quality of the orchestra was excellent.

The program included Mendelssohn's March from "Athalie" and the Andante

con moto from the "Italian" Symphony, Schubert's "Overture in Italian Style," "The Brook" by Grieg, the "March of the Tin Soldiers" by Pierné and Moszkowski's "Bolero." Eliza Gareau, soprano soloist, sang "Connais-tu le pays?" from "Mignon" and the "Carmen" Habanera with piano, and Bizet's "Agnus Dei" with the orchestra.

FRED PELLETIER.

## INCOMING OCEAN LINERS BRING NOTED ARTISTS

Late-comers of the Musical World Here from Foreign Parts for Musical Season

Although the number of artists arriving in New York in the last week was not so large as that for several weeks previous, several well-known musicians came aboard the ocean liners from other countries. The American Legion, from Buenos Aires, arriving on Oct. 15, had aboard Miguel Fleta, the new Spanish tenor of the Metropolitan, who will make his début in the revival of "L'Amico Fritz," and Bronislaw Huberman, violinist. The same day Mitja Nikisch, pianist, son of the late Artur Nikisch, conductor, came from Europe in the Leviathan.

In the Stockholm, from Sweden, on Oct. 17, came Gunnar Bohman and Margarethe Sandheim, singers, who come for concert tours of this country. The Aquitania, on Oct. 19, brought a number of well-known musicians. These included Fernand Anseau, French tenor, who comes to join the Chicago forces; also William Beck, Désire Defrère, singers of the same organization, and Merle Forest, stage director. Georgette Leblanc was also aboard and Milton Weil, business manager of MUSICAL AMERICA, and Mrs. Weil. The Paris, on Oct. 21, brought Renée Chemet, violinist; Otokar Bartik, ballet master of the Metropolitan, and Wanda Landowska, clavecinist. Marie Sundelius, soprano of the Metropolitan, was booked on the Drottningholm, due Oct. 22.

## File Incorporation Papers for American Institute of Operatic Art

Articles of incorporation were filed last week in Albany for the American Institute of Operatic Art, Max Rabinoff, founder and director. The list of incorporators includes the names of Archibald D. Watson, Kenneth O'Brein, Lindsay

Russell and Mr. Rabinoff, all of New York, and Franz Schmutzer of New Jersey. The Institute, which is at Stony Point, N. Y., is already preparing a series of operas which it will present next season. The various departments are in charge of recognized authorities in their fields and students will be prepared in every branch of operatic art. Applicants who are accepted will be housed and boarded free of charge during the five months that the operas are being rehearsed. The repertoire for the first season will include Russian, French, German, Italian and American operas.

## KANSAS CITY EXPERIMENTS

Will Determine Best Methods of Instruction in Grade School Music

KANSAS CITY, KAN., Oct. 20.—Experimental teaching to determine the best methods of instruction in grade school music will be instituted soon in the local schools under Bessie Miller, music supervisor. The purpose of the experiment is to determine the most practical method of instruction for both group and individual singing and check the arbitrary standards set up last year for the grade schools by the Music Supervisors' National Conference.

A course in music appreciation, somewhat on the order of a music memory contest, is in preparation. Lack of the necessary musical equipment at present is a great handicap, as all funds for the further equipment of the system had to go to take care of the surprising increase in enrolment this year.

Miss Miller has for some years used with success the Seashore tests to determine musical ability in pupils.

FREDERICK A. COOKE.

## Plan New Orchestra for Trenton

TRENTON, N. J., Oct. 20.—Under the leadership of Mary B. Rathbun, assistant supervisor of music in the Trenton public schools, plans are rapidly going forward for the organization of a Y. M. H. A. orchestra. FRANK L. GARDINER.

## CHILD COMPOSER SHOWS "ARTISTIC TEMPERAMENT"

Nino Rinaldi Declines to Conduct at Initial French Performance of His Oratorio



Nino Rinaldi

TOURCOING, FRANCE, Oct. 13.—In spite of the fact that an audience of 2000 persons had assembled last night to hear the oratorio, "The Childhood of John the Baptist," the work of Nino Rinaldi, a twelve-year-old Italian composer, the young musician late in the afternoon de-

veloped a fit of temperament and declined to lead the performance. A chorus and orchestra numbering 250 had been assembled to present the work and the expenses of the performance were borne by Charles Wattine, a wealthy oil magnate of northern France. Mr. Wattine used his influence to persuade the youthful composer to conduct, but he still declined to do so, and the performance was led by Julian Dupuis of Lille. Young Rinaldi remained out of sight until the final fugue, when he appeared on the stage and assumed the conductor's bâton.

The oratorio itself, while containing a number of errors, was acclaimed as an undoubted work of genius, and the mere fact of a lad of twelve years turning out a full length oratorio with complete orchestral accompaniment in four months is in itself indicative of unusual ability. The style of the oratorio is thoroughly musicianly and the melodic line clearly defined and interesting. The mother of the young composer, who is said not to be in sympathy with his musical ambitions, is considering arrangements for the publishing of the score by a Paris firm.

## Hempel Acclaimed in England

Frieda Hempel, who sang in London last May with great success, was acclaimed in two concerts in the British Isles last week, according to a cable received in New York from Powell & Holt, English managers. One was in Manchester, where she was heard for the first time, and the other was in Albert Hall, London, where she gave her Jenny Lind Concert with even greater success than last spring.

# MEHLIN

## PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos  
Manufactured by  
PAUL G. MEHLIN & SONS  
Warerooms, 509 Fifth Ave. New York  
Send for illustrated Art Catalogue



# Bush & Lane

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.  
Bush & Lane Piano Co., Holland, Mich.

Grands of superior tone quality.

Cecilian Players with all-metal action.

# KURTZMANN PIANOS

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE  
C. KURTZMANN & CO., Makers 526-536 NIAGARA STREET BUFFALO, N. Y.

# WEAVER PIANOS

An Artistic Triumph  
WEAVER PIANO COMPANY, York, Pa.